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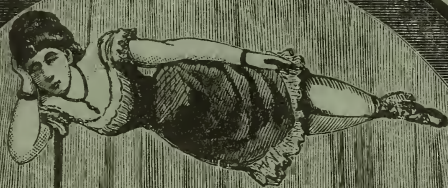
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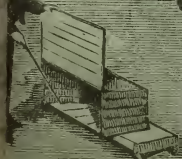


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THE  
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OF  
CONJURING UNVEILED



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# THE SECRETS OF ANCIENT AND MODERN MAGIC.

## OR THE ART OF CONJURING UNVEILED

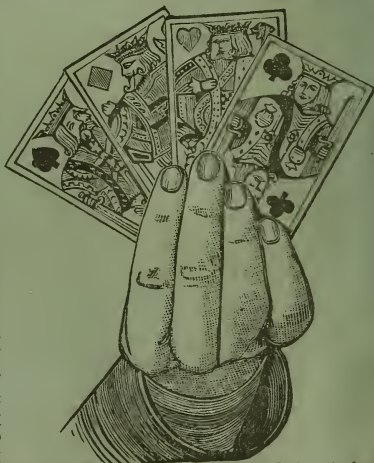
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THE

SECRETS OF ANCIENT

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CONJURING UNVEILLED

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15  
As PERFORMED BY THE WONDERFUL MAGICIANS, HOUDIN,  
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& COOKE, BAUTIER AND OTHERS.

*Compiled from French and English sources  
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## PREFACE.



HIS volume is designed to be a path, if followed to the end, may prove to be an *open sesame* to the Mystery or Art of Con-juring. The Compiler has confined himself to the explanation of some of the leading Specialties or Tricks,—those that are the most popular, the most mysterious,—the most wonderful. We do not claim the sole authorship of some of these very perfect descriptions and beautiful Illustration, as a portion of them have been selected from English and French Authors, the most prominent work that we are indebted to is “Modern Magic,” 500 pp. published in England. It is the most complete work published in any country. It can be bought of any New York Bookseller, or we can furnish it. Price \$2.50.



THE SPHINX.

## CONJURING AND MAGIC.



F late years Amateur Magicians have sprouted up like mushrooms all over our land,—starting from the woodshed to the schoolhouse show they have, in many instances, “hired a hall,” and given very creditable performances. Why not? Some of these boy Amateurs bye-and-bye—must take the places that are left vacant by Heller, Herman, McAllister, Wyman, Nicholl, and those that are now astonishing this country by their marvellous feats. That there has been Jugglery in all ages of the world the pages of history abundantly prove. The ancient religion of the Heathen were mixed up with an extensive system of Legerdemain, and were more or less tissues of trickery, slight-of-hand tricks of the tongue, by which the word was kept to the ear but broken to the hope, and various miraculous deceptions were the means by which the priests of Egypt, Greece and Rome used to subjugate mankind. The more important secrets of the art have been known to but few, and these few have jealously guarded them, knowing that the more closely they concealed the clue to their mysteries, the more would those mysteries be valued. At the present day the secrets of the art are not so well kept; and there is hardly a trick performed upon the Stage which the amateur may not purchase for a reasonable expenditure.

There is a vast difference between telling how a trick is done and teaching how to do it. If the reader will dilligently follow the instructions given in this little book, he will be able, in due time, not only to astonish his friends *extempore* with a borrowed coin or packs of cards, but to roll two rabbits into one, and bring bowls of gold fish from empty pocket-handkerchiefs. But everyone cannot be a Houdin, or a Heller, or a Bautier, or a Wyman, but anyone by practice and perseverance can become a tolerable Conjuror. Persevere. A wizard is not to be made in a day.

The first rule to be borne in mind by the aspirant is this : “*Never tell your audience beforehand what you are going to do.*” If you do so, you at once give their vigilance the direction which it is most necessary to avoid, and increase tenfold the chances of detection. We will give an illustration. There is a very good trick (which will be described at length hereafter) in which the performer, after borrowing a handkerchief, gives it



to some one to hold. When it is returned, it proves to be torn into small pieces. It is again handed to the holder, who is instructed, in order to restore it, to rub it in a particular manner ; but when again unfolded, it is found in a long strip. These effects are produced by successive adroit substitutions, and the whole magic of the trick consists in the concealment of the particular moment at which each substitution is effected. Now, if you were to announce to the audience beforehand that you were about to cause the handkerchief to appear in several pieces, or in a long strip, they would at once conjecture that the trick depended on an exchange, and their whole vigilance being directed to discover the moment of that exchange, you would find it all but impossible to perform the trick without detection. If, on the other hand, you merely roll up the handkerchief and ask some one to hold it, the audience, not knowing what you are about to do, have no reason to suspect that you have handed him a substitute ; and when the transformation is exhibited, the opportunity of detection will have already passed away.

It follows, as a practical consequence of this first rule, that *you should never perform the same trick on the same evening*. The best trick loses half its effect on repetition, but besides this, the audience know precisely what is coming, and have all their faculties directed to find out at what point you cheated their eyes on the first occasion. It is sometimes hard to resist an *encore*, but a little tact will get you out of the difficulty, especially if you have studied, as every conjuror should do, the variation and combination of tricks. There are a score of different ways of vanishing a given article, and as many of reproducing it ; and either one of the first may be used in conjunction with either of the second. Thus, by varying either the beginning or the end, you make the trick to some extent a new one. The power of doing this readily is very useful, and among other advantages will enable you to meet an *encore* by performing some other trick having some element of similarity to that which you have just completed, but terminating in a different and therefore unexpected manner.

The student must cultivate from the outset the art of "talking," and especially the power of using his eyes and his tongue independently of the movement of his hands. To do this, it will be necessary to prepare beforehand not only what he intends to do, but what he intends to say, and to rehearse frequently and carefully even the simplest trick before attempting it in public. It is surprising how many little difficulties are discovered on first attempting to carry into effect even the clearest written directions ; and nothing but practice will overcome these difficulties. The novice may be encouraged by assuming, as he safely may, that the most finished of popular

performers was once as awkward as himself, and were he to attempt any unfamiliar feat, would probably be as awkward still.

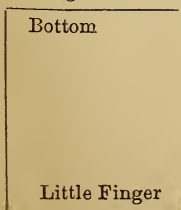
A conjuror should always be able to "palm" well. That is done by holding a coin in the fingers, and by a quick movement passing into the middle or palm of the hand, and by contracting the muscles on each of the hand to retain it there—making the hand appear open and as though nothing were in it. After a little practice this will become comparatively easy ; but it will require the exercise of great perseverance in order to become perfect. The pains, however, will be well bestowed, as this is one of the principal means by which prestidigitators deceive their audiences.

#### MAKING THE PASS.

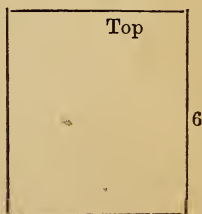
In many of the tricks with cards, it is necessary to "make the pass," as it is termed, which is a very neat and simple movement. The operator shows a card, which he wishes his audience to believe he can change simply by using the mysterious words, "Presto, begone !" While, however, he is saying these words, he gives a sharp blow on the pack he holds in his hand, and at the same time slips the card under the pack and takes off the top one, or *vice versa*. Practice, in this as in other matters, will impart great dexterity to the operator ; and as the hand can be trained to move more quickly than the eye can see, he will be able to go through the movement without it being perceived by his audience.

The following mode of "making the pass" should be well studied :—Hold the pack of cards in your right hand, so that the palm of your hand may be under the cards ; place the thumb of that hand on one side of the pack, and the first, second and third fingers on the other side, and your little finger between those cards that are to be brought to the top and the rest of the pack. Then place your left hand over the card in such a manner that the thumb may be at 5, the forefinger at 6, and the other fingers at 7, as in the accompanying figure ;—

Right hand.



7



5

The hands and the two portions of the pack being thus disposed, you draw off the lower cards, confined by the little finger and the other parts of the right hand, and place them with an imperceptibly quick motion on the top of the pack.

But before you attempt any of the tricks that depend on "making the pass" you must have great practice, and be able to perform it so dexterously and expeditiously that the eye cannot detect the movement of the hand, or you may, instead of deceiving others, expose yourself.

#### FORCING A CARD (*saut a la coupe.*)

In card tricks also it is frequently necessary to "force a card," by which you compel a person to take such a card as you think fit, while he imagines he is taking one at haphazard. The following is perhaps, the best method of performing this trick:—Ascertain quietly, or whilst you are amusing yourself with the cards, what the card is which you are to force; but either keep it in sight, or place the little finger of your left hand, in which you have the cards, upon it. Next—desire a person to select a card from the pack, for which purpose you must open them quickly from the left to right, spreading the cards backwards and forwards so as to perplex him in making his choice, and when you see him about to take one open the pack until you come to the one you intend him to take, and just at the moment his fingers are touching the pack let its corner project invitingly a little forward in front of the others. This will seem so fair that in nine cases out of ten he will take the one so offered, unless he is himself aware of the secret of forcing. Having by this method forced your card, you request him to examine it, and then give him the pack to shuffle, which he may do as often as he likes, for you are of course always aware what card he has taken. A perfect acquaintance with the art of forcing is indispensably necessary before you attempt any of the more difficult card tricks.

#### THE "LONG CARD."

Another stratagem connected with the performance of many of the following tricks is what is termed the "Long Card;" that is, a card either a trifle longer or wider than the rest of the pack, so as not to be perceptible to the eye of the spectator, but easily distinguished by the touch of the operator. Good operators sometimes have both cards in the pack. Any book-binder will shave the edges of your pack so as to leave you a long and a wide card.

Having laid down what we may be allowed to term the "leading principles" which rule the art of card conjuring, we now propose to explain the various tricks which may be per-

formed with a pack of ordinary playing cards. They depend to some extent for success on natural dexterity, a knowledge of the science of numbers, and some simple apparatus, easily procured or made by an ingenious youth. For instance, all the court cards may be made to come together by relying upon the doctrine of chances. Thus:—Take the pack, separate all the kings, queens, and knaves, and place them all together in any part of the pack you choose. There are five hundred chances to the one that a stranger cannot in twelve cuts disturb the order in which they are placed. This trick is easy, and when successfully carried out is amusing. It may be made more so by placing one half of the above number of cards at the bottom of the pack and the other half at the top. Of a similar character is the famous trick of—

#### GUESSING A CARD THOUGHT OF.

To do this well you must attend to the following directions:—Spread out the cards on the right hand in such a manner that in showing them to the audience, not a single card is wholly exposed to view with the exception of the king of spades, the upper part of which should be clearly seen without any obstruction either from the fingers or from the other cards. When you have thus spread them out, designedly in fact, but apparently at random, show them to one of the spectators, requesting him to think of a card, and at the same time take care to move the hand a little, so as to describe a segment of a circle, in order that the audience may catch sight of the king of spades without noticing that the other cards are all partially canceled. Then shuffle the cards, but in doing so you must not lose sight of the king of spades, which you will then lay on the table face downwards. You may then tell the person who has thought of a card that the one in his mind is on the table, and request him to name it. Should he name the king of spades, which he would be most likely to do, you will of course turn it up and show it to the company, who, if they are not acquainted with the trick, will be very much astonished. If, however, he should name some other card—say the queen of clubs—you must tell him that his memory is defective, and that the card could not have been the card he at first thought of. Whilst telling him this, which you must do at as great length as you can in order to gain time, shuffle the cards rapidly, and apparently without any particular purpose, until your eye catches the card he has just named (the queen of clubs). Put it on the top of the pack, and, still appearing to be engrossed with other thoughts, go through the first false shuffle to make believe that you have no particular card in view. When you have done shuffling, take care to leave the queen of clubs on the top of the pack; then

take the pack in your left hand, and the king of spades in your right, and while dexterously exchanging the queen of clubs for the king of spades, "What must I do, gentlemen, that my trick should not be a failure? what card should I have in my right hand?" They will not fail to call out the queen of clubs, upon which you will turn it up, and they will see that you have been successful.

This trick, when well executed, always has a good effect, whether the spectator thinks of the card you intended him to think or, from a desire to complicate matters, of some other. It, however, requires considerable presence of mind, and the power of concealing from your audience what your real object is.

Another method of making the spectator think of any particular card is the following :—Pass several cards under the eye of the person selected, turning them over so rapidly that he sees the colors confusedly, without being able to distinguish their number or value. For this purpose take the pack in your left hand, and pass the upper part into your right, displaying the front of the cards to the audience, and consequently seeing only the backs yourself. Pass one over the other so rapidly that he will not be able to distinguish any one of them, until you come to the card which you desire to force—presuming of course that you have made yourself acquainted with its position. The card you select ought to be a bright looking, and easily distinguishable one, such as the king of hearts or the queen of clubs. Contrive to have this card a little longer before your audience than the rest, but avoid all appearance of effort, and let everything be done naturally. During the interval watch the countenance of the spectator, in order that you may be sure he notices the card you display before him. Having thus assured yourself that he has fixed upon the card you selected, and that he is not acquainted with the trick, you then proceed as before. Should you come to the conclusion that he has fixed upon some other card, you will then have recourse to the "exchanged card" trick, as explained in the previous trick.

#### TO TELL A CARD BY SMELLING.

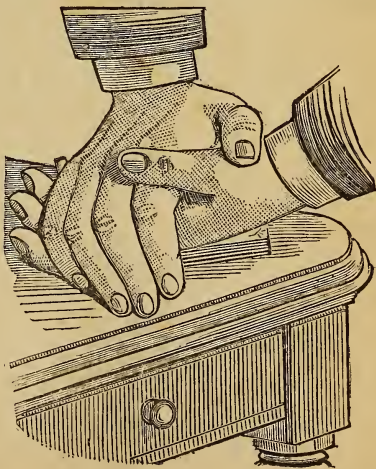
A very clever trick, and one which never fails to excite astonishment at an evening party, is to select all the court cards when blindfolded ; but before commencing it you must take one of the party into your confidence and get him to assist you. When all is arranged you may talk of the strong sense of smell and touch which blind people are said to possess, and state that you could, when blindfolded, distinguish the court cards from the rest, and profess your willingness to attempt it. The process is this :—After you have satisfied the company that



your eyes are tightly bound, take the pack in your own hands, and holding up one of the cards in view of the whole company, feel the face of it with your fingers. If it is a court card, your confederate, who should be seated near to you, must tread on your toe. You then proclaim that it is a court card, and proceed to the next. Should you then turn up a common card your confederate takes no notice of it, and you inform the company accordingly ; and so on until you have convinced the company that you really possess the extraordinary power to which you laid claim.

TO MAKE A CARD VANISH FROM THE PACK, AND BE FOUND IN A PERSON'S POCKET.

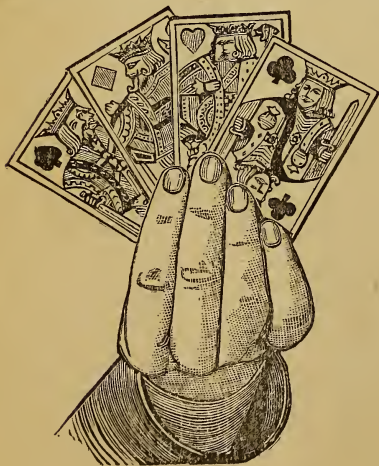
Slightly moisten the back of your left hand. Offer the pack to be shuffled. Place it face downwards on the table, and request one of the company to look at the top card. Request him to place the back of his left hand upon the cards and press heavily upon it with his right. In order that he may the better comprehend your meaning, place your own hands as described in figure, and request him to imitate you. When you remove your left hand, the back being moistened, the card will stick to it. Put your hands carelessly behind you, and with the right hand remove the card. All will crowd round to see the trick. Pretend to be very particular that the person who places his hand on the card shall do so in precisely the right position. This will not only give you time, but draw all eyes to his hands. Meanwhile, watch your opportunity and slip the card into the tail pocket of one or other of the spectators. Now announce that you are about to order the top card, which all have seen, and which Mr. A. is holding down so exceedingly tight, to fly away from the pack and into the pocket of Mr.



B., making the choice apparently hap-hazard. On examination your commands will be found to have been fulfilled. It has a good effect, when practicable, to slip the card into the pocket of the same person who is pressing upon the pack.

TO PLACE THE FOUR KINGS IN DIFFERENT PARTS OF THE PACK,  
AND TO BRING THEM TOGETHER BY A SIMPLE CUT.

Take the four kings (or any other four cards at pleasure), and exhibit them fan-wise (see Fig. ), but secretly place behind the second one (the king of diamonds in the figure) two other court-cards of any description, which, being thus hidden behind the king, will not be visible. The audience being satisfied that the four cards are really the four kings, and none other, fold them together, and place them at the top of the pack. Draw attention to the fact that you are about to distribute these four kings in different parts of the pack. Take up the top card, which, being really a king, you may exhibit without apparent intention, and place it at the bottom. Take the next card, which the spectators suppose to be also a king, and place it about half way down the pack, and the next, in like manner, a little higher. Take the fourth card, which being actually a king, you may show carelessly, and replace it on the top of the



pack. You have now really three kings at the top and one at the bottom, though the audience imagine that they have seen them distributed in different parts of the pack, and are proportionately surprised, when the cards are cut, to find that all the kings are again together.

It is best to use knaves or queens for the two extra cards, as being less distinguishable from the kings, should a spectator catch a chance glimpse of their faces.

There are other and better modes of bringing together four apparently separated

cards by the aid of sleight-of-hand, which will be explained in due course ; but we have thought it well to give also this simpler method, as it is always an advantage to possess two different modes of performing the same feat.

A CARD HAVING BEEN WITHDRAWN AND REPLACED, TO CALL IT FROM THE PACK, AND TO MAKE IT COME TO YOU OF ITS OWN ACCORD.

This is a very simple trick, but, if neatly executed, will create a good deal of wonderment. It is performed as follows:—You must procure beforehand a long hair from a lady's head. One end of this must be fastened by means of a bent pin, or in any other way you find most convenient, to the front of your waistcoat, which should be a dark one. At the other end of the hair fix a little round ball (about half the size of a pepper-corn) of bees'-wax. Press this little ball lightly against the lowest button of your waistcoat, to which it will adhere, You will thus always be able to find it in a moment's notice without groping or looking down for it, which would be likely to draw the eyes of the spectator in the same direction.

Request the audience to examine the cards, that they may be sure that there is no preparation about them, and as a further proof get two or three persons to shuffle them in succession. When the cards are returned to you, invite some person to draw one, and, while he is examining it, drop your right hand carelessly to your waistband, and remove the little ball of wax to the tip of your right thumb, to which it will adhere without interfering with the movements of the hand. When the card is returned, make the pass to bring it to the top of the pack, and press the little ball of wax upon the back of the card, as near the edge as possible. Then shuffle the cards. The shuffle may be a genuine one, but you must take care to keep the lower edge of the chosen card half an inch or so below the remaining cards, that the little ball of wax may not be disturbed. The chosen card will, after the shuffle, be in the middle of the pack, but attached to your waistcoat by the hair. Spread the cards *face upwards* on the table (by which means the wax, being on the back of the card, will be out of sight), taking care not to detach the hair. You then address your audience to the following or some similar effect:—"In the old style of conjuring, I should merely have picked out your card, and handed it to you ; and there was a time when people would have thought that a very good trick, but nowadays we should regard that as a very lame conclusion. I can assure you that I have not the smallest idea what your card was. How do you suppose I intend to find out?" Various guesses are hazarded, but you shake your head at each. "No," you continue, "my

process is much simpler than any you have suggested. I shall merely order the card you chose to walk out of the pack, and come to me." Pronounce any magic formula you like, at the same time beckoning to the cards, and gradually withdrawing yourself away from the table, when the card must needs follow you. As it reaches the edge of the table, receive it in the left hand, and then take it in the right, drawing off with the first finger and thumb of the left hand the wax at the back. Ask the person who drew whether that was his card, and again hand the card and the rest of the pack for examination. This little trick, though simple, will require a good deal of practice to enable you to perform it neatly, but the effect produced by it will well repay your trouble.

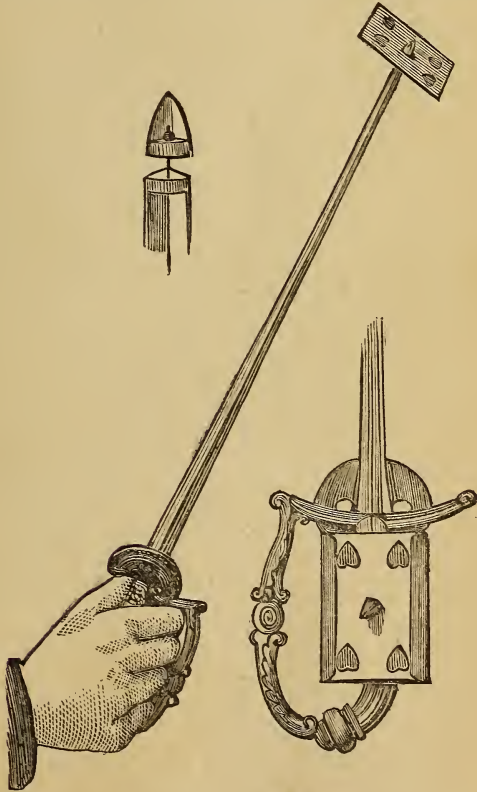
It may be well to mention, once for all, as bees'-wax is an article of frequent use in magical operations, that if, as sometimes happens, the pure wax is found too hard, or not sufficiently adhesive, the addition of a small quantity (say an eighth part) of Venice turpentine, mixed with it in a melted condition, will make it all that can be desired.

THE MAGIC SWORD. A CARD BEING DRAWN AND REPLACED, AND THE PACK FLUNG IN THE AIR, TO CATCH THE CHOSEN CARD ON THE POINT OF THE SWORD.

There is a trick somewhat similar in effect, in which, the pack being flung in the air, the chosen card is caught in the hand of the performer. The trick in this form makes a very good prelude to the still more surprising one which we are about to describe.

In the trick above mentioned, an ordinary pack is used, and the spectator is allowed to draw whatever card he pleases. The card, when returned, is brought to the top by the pass, and palmed; and, though supposed to be caught amid the falling shower, in reality never leaves the hand of the performer. The audience may possibly have a suspicion of this, and you may hear a faint murmur to the effect that "he had the card in his hand!" and so on. When this occurs, it serves as a very natural introduction to the trick with the sword. You say, "Ah! you fancy I had the card in my hand? I will repeat the trick, in order to show you that you are mistaken. Will some one be kind enough to draw another card. Thank you. Don't return the card to me, but put it back in the pack yourself. Now be kind enough to shuffle thoroughly. You cannot say I have the card in my hand this time, at all events. Excuse me one instant, while I fetch my magic sword." You go behind your screen, and return, holding in your hand a drawn sword. You place yourself in fencing attitude, and addressing the person who holds the cards, say, "I am going

to give you the words, one ! two ! three! At the word " three!" will you please throw the cards in the air, so as to fall lightly on the point of my sword, when I will pick out with the point the identical card you drew. Spread the cards a little in a fan



shape before you throw them, so that I may get a fair sight of them. Are you ready? One, two, THREE!" At the word three, the cards are thrown, the performer makes a lunge among them, and a card instantly seen fluttering on the point of the



sword, and, on examination, is found to be the very card which was drawn.

The secret of this surprising feat lies mainly in the sword. This is an ordinary small-sword (*see Fig.*), with a three-sided rapier blade, but altered in a particular way for the purpose of the trick. The tip of the blade (*see Fig.*) is cut off at about a third of an inch distance from the extreme point, and across concave side of this tip, and also across the corresponding part of the shortened blade, are soldered minute cross-pieces of brass, each bent outwards in the middle so as to form, with the concavity of the blade, a kind of eye just large enough to admit freely a piece of thin black elastic cord, the other end of which is passed through a similar small hole in the guard of the hilt. The elastic thus lies along the hollow side of the blade, passing through the two "eyes", already mentioned, and is kept in position by a knot at each end. The tension of the elastic holds the moveable tip in its natural position at the end of the blade. It may, however, be drawn away from it in any direction as far as the elastic will permit, but, when released, immediately flies back to its old position. On the same side of the hilt—viz., the side farthest away from the palm of the hand when grasping the sword (*see Fig.*)—is fixed a flat, oblong piece of tin, painted black, with its longer edges folded over about half an inch on each side, in such manner as to form a receptacle for a card.

Unless you are tolerably expert in forcing, you will also require some forcing cards of the same pattern as the ordinary pack you have in use. These, however, need not be a full pack, a dozen cards alike being amply sufficient for your purpose. You commence your preparations by taking one of the cards of the forcing pack, cut a small slit in its centre with a penknife, and thrust completely through it the moveable tip of the sword (taking care not to enlarge the hole more than absolutely necessary), and place the sword thus prepared out of sight of the audience, but so as to be easily got at when you want it. Have your forcing cards in your pocket, or somewhere where you can lay your hand on them without attracting observation, and your ordinary pack on the table. You may begin by remarking, "Let me ask you to take particular notice that I perform this trick with whatever card you choose, not influencing your choice in any way. To show you that I don't compel you to take any particular card, I will just take a handful of cards from the top of the pack" (as you say this you place your forcing cards, which you have previously palmed, for an instant on the ordinary pack, immediately taking them off again, as if they had formed part of it, and were the handful of cards you referred to, and offer them to some one to draw)

Take whichever you please—first card, last card, middle card, it is precisely the same to me. Observe that I don't attempt to press upon you any particular card, but hold the cards perfect motionless while you make your choice." As soon as a card drawn, without waiting for it to be replaced, return to your table, holding the remaining forcing cards in your left hand. Pick up the pack with your right hand. Place it on the cards in your left hand, at the same moment making the pass to bring these cards to the top. Palm these (with the right hand), and dropping them into your *profonde*, or elsewhere out of sight, advance with the pack to the person who drew, and request him to replace his card, and shuffle thoroughly. While he does so, you retire to fetch your sword, as before mentioned. Before returning to the audience, you prepare it as follows :—Taking it in your right hand in the ordinary manner, you draw down with the other hand the pierced card, and slide the card endways into the receptacle on the hilt. The elastic, which is now stretched to double its ordinary length, will pull at the card pretty tightly ; but you retain it in position by pressing on the face of the card with the second and third fingers of the hand that grasps the hilt. Having done this, you return to the audience, taking care so to stand that the back of the hand that holds the sword shall be towards them. When the cards are flung in the air, as already described, you make a lunge among them, and at the same moment relax the pressure of the fingers on the pierced card. The elastic, being thus released, flies rapidly back to its original position, and carries the moveable tip, and with it the card, to the end of the blade, by which the card appears to be transfixed, as in Fig. The movement of the sword in the lunge, coupled with that of the falling cards, completely covers the rapid flight of the pierced card from hilt to point. To get the card off the sword, pull it down the blade, and tear it roughly off. When you have taken off the card, drop the point of the sword, and hand the card at once to the drawer for examination. This serves to direct attention, not only from the sword itself, but also from the cards scattered on the ground, among which the one actually drawn still remains.

This trick is sometimes performed with three cards instead of one. The working of the trick is the same, save that you use a forcing pack consisting of three cards repeated, and that in preparing the sword the two first cards which are threaded on the elastic are perforated with holes of such a size, as to allow them, when released, to slide partially down the blade, the first nearly to the hilt, and the second about half way.

THE RISING CARDS (*La Houlette*).—SEVERAL CARDS HAVING BEEN DRAWN, RETURNED, AND SHUFFLED, TO MAKE THEM RISE SPONTANEOUSLY FROM THE PACK.

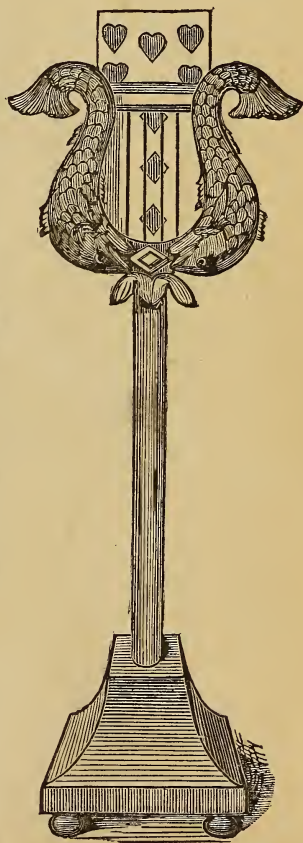
This is one of the best of card tricks. The performer advances, pack in hand, to the company. He invites three persons each to draw a card. The cards having been drawn, they are replaced in different parts of the pack, which is thoroughly shuffled. The performer then places the pack in a tin box or case, just large enough to hold it in an upright position. This case is generally in the form of a lyre, open in front and at the top, and supported on a shaft or pillar, twelve or fifteen inches high (*see Fig.* He then asks each person in succession to call for his card, which is forthwith seen to rise slowly from the pack, without any visible assistance, the performer standing quite apart.

The ingenuity of different professors has added little embellishment of a humorous character. For instance, the performer may remark, addressing one of the persons who drew, I will not even ask the name of your card, sir. You have only to say, 'I command the card I drew to appear,' and you will be obeyed." He does so, but no effect is produced; the cards remain obstinately motionless. The command is repeated, but with the same result. The performer feigns embarrassment, and says, "I must really apologize for the disobedience of the cards. I cannot tell how it is; they never behaved in this way before. I am afraid I must ask you to name the card, after all, when I will try my own authority." The cards prove to have been a queen, say the queen of spades. "Oh," the performer says, "that quite explains it. Queens are not accustomed to be ordered about in such preptory manner. If we try again in becoming language, I dare say we shall be more successful. Let us try the experiment. Say, 'Will your Majesty oblige the company by appearing?'" Thus propitiated, the card rises instantly. Occasionally a knave is one of the cards drawn, and, when summoned, scandalizes the performer by appearing feet foremost. He is appropriately rebuked, and trust down again by the professor, upon which he immediately reappears in proper attitude. Sometimes a card, after coming up half way, begins to retire again, but at the command of the performer starts afresh, and rises completely out of the pack.

These apparently surprising effects are produced by very simple means. In the first place the cards which rise from the pack are not those actually drawn, but duplicates of them, arranged beforehand. The performer ensures the corresponding cards being drawn by using a forcing pack, made up of repetitions of the cards in question, which we will suppose to be the queen of spades, the ten of hearts, and the seven of

diamonds, with some other single card at the bottom. The tin case, in the original form of the trick, has two compartments—the one to the front being large enough to hold a complete pack, but the hinder one adapted to contain six or eight cards only. In this hinder compartment are placed six cards, three of them being those which are intended to rise, and the other three indifferent cards. A black silk thread is fastened to the upper edge of the partition between the two compartments, and is thence brought under the foremost card (which is, say the queen of spades), over the next (an indifferent card) under the fifth (the seven of diamonds), over the sixth (an indifferent card), finally passing out through a minute hole at the bottom of the hinder compartments. If the thread is pulled, the three cards named will rise in succession, beginning with the hindmost—viz., the seven of diamonds. The three indifferent cards are put in as partitions, or fulcrums, for the thread to run over, if these partitions were omitted, the three chosen cards would rise all together.

The thread may be drawn in various ways. Sometimes this is done by the performer himself, standing behind or beside the table. Another plan is to have the thread attached to a small cylindrical weight within the pillar, which is made hollow, and filled with sand. The weight rests on the sand until the operator desires the cards to rise, when, by moving a trigger at the foot of the pillar, he opens a valve, which allows the sand to trickle slowly down into the cavity at the base; and the weight, being thus deprived of its support, gradually sinks down, and pulls





the thread. (The pillar in this case is made about two feet high, as the weight must necessarily travel six times the length of card.) Others, again, draw the thread by means of clockwork arrangement in the table, or in the pillar itself, answering the same purpose as the sand and weights. The arrangement which we ourselves prefer, where practicable, is to have the thread drawn by an assistant, who may even stand in full view of the audience, so long as he is at some little distance from the table. The silk thread is quite invisible, if only you have a tolerably dark background. The only portion as to which you need feel any anxiety is that immediately connected with the cards. To conceal this it is well, if you use a special table, to have a small hole bored in the top, through which the thread may pass. The cord-stand being immediately in front of the hole, the thread will pass perpendicularly downward for the first portion of its length, and will thus be concealed behind the pillar. In default of a hole, a ring of bent wire attached to the table will answer the same purpose. The great advantage of having the thread pulled by a person instead of a mechanical power is, that you can take your own time in the performance of the trick; whereas, if you use a weight or clockwork, there is always a danger of a card beginning to rise before you have called for it, or possibly not rising at all—either contingency being rather embarrassing.

In the latest and best form of the trick, the second compartment of the case is dispensed with, and the apparatus may be handed round for examination both before and after it is used. In this case three cards are forced and returned as already mentioned; but the performer, as he reaches his table, adroitly exchanges the forcing pack for another already prepared, and placed on the *servante* if a regular conjuring-table is used, or, if not, concealed behind some object on the table. This pack is prepared as follows:—The last six cards are arranged with the thread traveling in and out between them, just as the six cards in the hinder compartment were in the older form of the trick. A knot is made in the silk thread, which is hitched into a notch an eighth of an inch deep, made in the lower edge of the *sixth* card. The knot prevents the thread from slipping, but does not interfere with its being instantaneously detached when, the trick being over, you hand the whole apparatus, cards and all, to be examined.

#### TO MAKE A CARD STAND UPRIGHT BY ITSELF ON THE TABLE.

This is a little trick of hardly sufficient importance to be performed by itself; but as an incident introduced in the course of some more pretentious illusion, produces a very good effect. A great deal of the sparkle of a conjuring entertainment depends upon the performer's readiness in what



may be called "by-play," consisting of a number of minor tricks not supposed to form part of the settled programme, but merely introduced incidentally, and used, as it were, as a garnish to the more important feats. Thus, when a coin, an egg, or other small article, is required for the purpose of a trick, the performer may fetch it openly from behind the scenes, or have it handed to him by his servant; but this is commonplace proceeding. The higher class of performers prefer in such cases to produce the article from the hair, whiskers, or pocket of one of the audience; and in like manner, when the article has served its purpose, to make it vanish by some magical process, rather than by the prosaic methods of every-day life. These little incidents serve to keep the audience on the *qui vive*, and they further assist materially in keeping up the *continuity* of an entertainment. In a thoroughly good performance the audience should have no time to think, but should be led direct from one surprise to the contemplation of another.

The trick we are about to describe is of the class above alluded to. In the course of one or other of your card tricks, you have or make occasion to ask some person to go and place a given card on the table, or to examine a card already placed there. He does so, and is about to return to his place; but you check him. "No, sir, that won't do. I want everybody to see what card it is. Will you be good enough to stand it up on end, with its face to the company, so that everybody can see it." He looks foolish, and finally says that he can't do it. "Not do it?" you reply. "My dear sir, it's the simplest thing in the world. Allow me!" and taking the card from him, you place it right upon the table, and leave it standing without any visible support. Taking it up again, you hand it round, to show that there is no preparation about it, and on receiving it back, again stand it upright, but with the other end upwards; or, if challenged, allow the audience themselves to choose a card, which you cause to stand alone with equal facility.

The secret lies in the use of a very small and simple piece of apparatus, being, in fact, merely a strip of tin or sheet brass, an inch and a half in length, and five eighths of an inch in width, bent at a shade less than a right angle—say  $85^{\circ}$ ; its shorter arm being one-third of its length. On the outer surface of the long arm is spread a thin layer of bees'-wax (made more adhesive by the addition of a small portion of Venice turpentine), and to the inner surface of the shorter arm is soldered a small piece of lead, about an eighth of an inch thick. When you desire to perform the trick, you have this little appliance concealed in your right hand, the longer arm between the first and second fingers, and the shorter arm

pointing towards the little finger. Picking up the card with the left hand, you transfer it to the right, taking hold of it in such manner that the fingers shall be behind, the thumb in front of the card.

As you place the card on the table (which, by the way, must be covered with a cloth) you press against it (see Fig)

the waxed side of the silp of tin, which will slightly adhere to it, and thus form a prop or foot, the little lump of lead acting as a counterpoise to the weight of the card.

You pick it up with the same hand, and as you transfer it to the other, you will find no difficulty in removing and secreting between the fingers the little prop.

If the wax is properly amalgamated, it should leave no mark on the card.

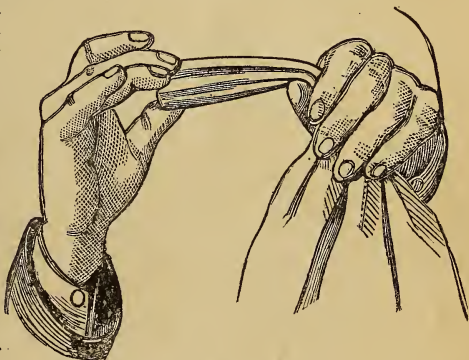


TO MAKE TWO MARKED COINS, WRAPPED IN SEPARATE HANDKERCHIEFS, COME TOGETHER IN ONE OF THEM.

Borrow a 25 cent piece, and a penny, requesting the owners to mark them that they may be sure of knowing them again. Also borrow two pocket-handkerchiefs. Palm in your right hand a penny of your own, and throw over the same hand one of the borrowed handkerchiefs. This will effectually conceal the substitute penny, which you now take between the finger and the thumb. Holding the handkerchief spread out upon the open hand, you take up with the left hand the marked penny and place it on the handkerchief, as if to wrap it therein, but at the same time with the third finger push a fold of the handkerchief under the substitute penny in your right hand. You now invert the handkerchief over your left hand,

for a minute, allowing the marked penny to drop back into that hand, and at the same time twist the fold already mentioned around the substitute. The audience see the shape of a coin wrapped up in the handkerchief, and naturally believe that it is that of the marked penny which you have apparently placed inside it. In reality it is that of your own penny, wrapped merely in an outside fold. You now hand the handkerchief to some one to hold, requesting him to grasp the coin, and hold tightly.

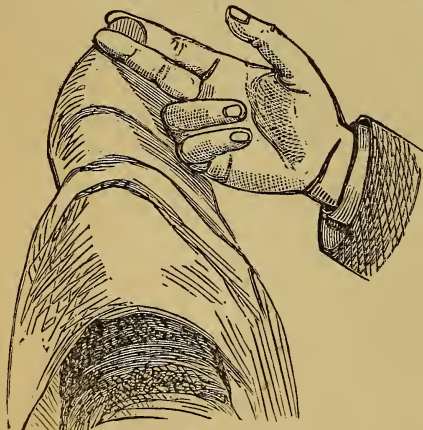
The marked penny, it will be remembered, remains in your left hand, and marked on the table. As you go to take up the latter, you transfer the penny to your right hand, and palm it; then pick up the quarter, holding it at the tips of



the fingers. Spread the second handkerchief on the open palm of the left hand. Bring the quarter down smartly upon it, and by the same movement let the penny fall from the palm on to the handkerchief. The two coins will be lying (covered by the right hand) on the handkerchief, a couple of inches apart. Close the left hand on both coins, and turn the hand over, so that the edges of the handkerchief hang down. With the right hand grasp the handkerchief five or six inches below the coins. Take one of these through the handkerchief between the finger and thumb of the left hand, letting the other fall loose inside the handkerchief, which you then invite some one to hold in like manner, but in a horizontal position. (See Fig.) This position is adapted in order that the two coins may not, by accidental chink, prematurely disclose the fact that both are already in the handkerchief.

You now announce that you are about to make both coins pass into one handkerchief. Advancing to the person who holds the first handkerchief, you request him, still maintaining his hold, to remove his hand four or five inches below the coin, to give room to operate. First showing that your

hand is empty, you gently rub the substitute penny through the handkerchief between your finger and the thumb, when, being only wrapped within the fold, it quickly falls into your hand. No one ever thinks of inquiring at this point whether it is the marked one or not. Taking it into the left hand, in position for Pass 4, you say to the person holding the second handkerchief "Having extracted this penny from the one handkerchief, I will now pass it into the other. I won't even touch the handkerchief, but will simply take the coin in my



hand, and say, 'Pass!' Will you be good enough, at the word 'pass,' to let go of the coin you are holding, but still keep hold of the handkerchief with the other hand." Appearing, by Pass 4, to take the penny in the right hand, you open that hand with a quick motion towards the handkerchief, saying, "Pass!" The person holding the handkerchief looses his hold, as

directed, when the two coins are heard to chink together, as though the second coin had just arrived in the handkerchief, and on examination they are, of course, found to be those marked.

We may here describe another and still neater mode (the invention, we believe of M. Robert Hudin) of apparently wrapping a coin securely in a handkerchief, though really only covered by an outer fold.

Holding the coin upright between the fingers and thumb of the left hand, throw the handkerchief fairly over it. Having shown that it is fairly covered remark, "But perhaps you may fancy I have changed the coin, Allow me to show you that I have not." With the right hand, palm upwards, take the coin through the handkerchief. (as shown in Fig.), between the first and second fingers of that hand. For a moment let go with the left hand (but without removing it from under the handkerchief). Turn over the right hand towards yourself,

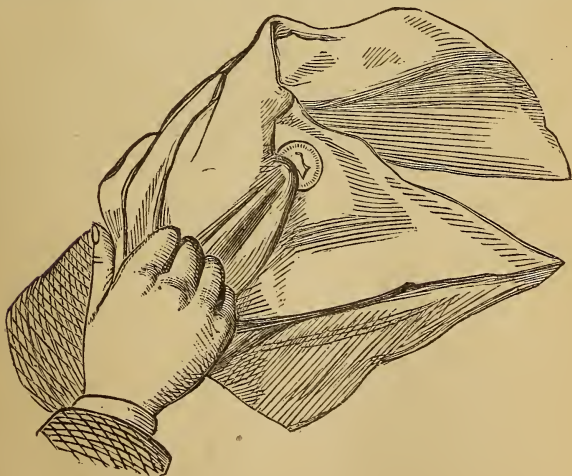


and again seize the coin with the left hand : but this time nip the opposite edge of the coin to that which it first held, and through the double thickness of the handkerchief. Remove the right hand from the coin, and with it raise the outer edge of the handkerchief and show the coin, as in the Fig. Then let the edges of the handkerchief fall. Apparently the coin is underneath and in the centre of the handkerchief ; but in reality it is outside, lying in a slight fold on the side away from the spectators.

The above description sounds intricate, but, if carefully followed with the coin and handkerchief will be found perfectly simple in practice. It is worth while taking some pains to acquire this sleight as it is of great value in coin tricks.

TO PULL FOUR QUARTERS OR HALF-DOLLARS THROUGH A  
HANDKERCHIEF.

You begin by borrowing four marked half dollars or quarters or penny-pieces, and a silk or cambric handkerchief. You then

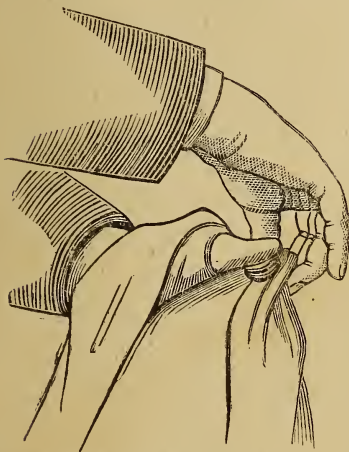


request the assistance of a very strong man. This gives an opportunity for a little fun in the selection. Having at last found a volunteer to your liking, you seat him on a chair facing the company, then spreading the handkerchief on



your left palm, then immediately placing the four coins upon it, you close your hand upon them through the handkerchief, and hand them to him, requesting him to hold them firmly. Then, as if suddenly recollecting yourself, you say, "Pardon me, I have omitted one little detail which is rather important. Oblige me with the handkerchief again for one moment, if you please. I ought to have shown the company that there are no holes in it" (The last sentence should not be pronounced until you have gained possession of the handkerchief, as the company might possibly declare themselves satisfied of the fact without examination, which would not answer your purpose.) The handkerchief being returned to you, you spread it out to show that it is free from the holes, coming among the audience to do so, and appearing to lay great stress upon the fact. Again spreading it over your left hand, you count the coins one by one upon it; then giving a glance round at the company, you say, as you quickly return to your platform, "You have all seen that the four coins are fairly wrapped in the handkerchief" or make any other remark in order to draw the general attention, as a sharp, quick remark almost always will, to your face and away from your hands. At the same moment you move the left thumb over the face of the coins, thereby covering them with a fold of the handkerchief, and seize them, through the fold thus made, between the thumb and fingers of the right hand, as indicated in Fig., immediately withdrawing the left hand. The coins will now be held in the right hand, the handkerchief hanging down loosely around them. To any one who has not watched your movements with more than ordinary vigilance, it may appear that the coins are within and under the handkerchief, though they are, in reality, wrapped in an external fold. Giving them a twist round in the handkerchief, you hand it the person assisting you, asking him to say whether the money is still there, to which he naturally applies in the affirmative. You then tell him to grasp the handkerchief with both hands three or four inches below the coins, and hold as tightly as he possibly. Placing your wand under your right arm, and taking hold of the coins (through the handkerchief) with both hands, the right hand undermost, you begin to pull against him, making a show of pulling with great force, and remarking that you are very glad it is not your handkerchief, that you should not have thought he was so strong, etc. Meanwhile, and while the company are enjoying the discomfiture of the owner of the handkerchief, you untwist the latter and secretly get the money out of the fold into your right hand, and palm it therein. Give one last pull with your left hand, and let go smartly, observing that you fear you must give it up and own yourself con-

quered. Take your wand in your right hand ;this will make it appear natural for you to keep that hand closed, and will materially aid in concealing the fact that the money is therein. Your antagonist, or the spectators for him, will by this time have discovered that the money has vanished ; but you pretend



to be unconscious of the fact, and request him to give it back, that you may return it to the owners. He naturally declares that he has not got it. With all the seriousness that you can command, you insist that he has it, and that he must restore it. On his continued denial you suggest that he should search his pockets, which you tap, one after another, with your wand, each giving a metallic sound as if containing money ; but the coins are still not to be found. At last, after all his pockets have been tried in vain, you, as if upon a sudden thought,

tap the leg of his trousers, the metallic clink still following every tap of the wand till you have nearly reached his feet, when you exclaim, " Yes, there it is. Will you have the kindness to put your foot on that chair ?" He does so, and quickly transferring your wand to the left hand, with the fingers of the right you turn up the edge of the trouser, giving at the same time, a slight shake, when the four coins are seen to fall out, to the great surprise of the victim.

This effect is produced as follows : The coins being in your right hand, you introduce them with the second, third and fourth fingers under the edge of the trouser ; then, with the first finger and thumb which are left outside, you nip them through the cloth, and holding them an instant till you have withdrawn the remaining fingers, when with a slight shake you let them fall.

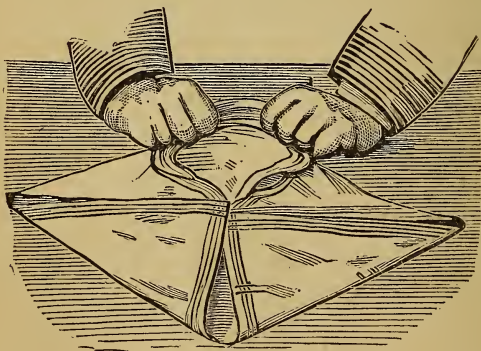
The metallic chink on tapping the pockets may be produced in two ways. One method is to use a hollow metal wand, japped to match the one ordinarily used, and containing throughout its length a loose piece of thick wire, which, striking against the sides of the tube, exactly imitates the chink of money. The other mode is to use merely the or-

dinary wand, allowing the end which you hold to the chink against the money held in the same hand. With a little practice the effect is equally deceptive with the special wand.

TO MAKE A MARKED DIME VANISH FROM A HANDKERCHIEF, AND BE FOUND IN THE CENTRE OF AN APPLE OR ORANGE PREVIOUSLY EXAMINED.

Have ready, concealed in either hand, a dime of your own, with a little wax smeared on one side of it. Roll another minute portion of wax into a round ball half the size of a peppercorn, and press tightly upon the lowest button of your waistcoat, so that you may be able to find it instantly when wanted. You must also have at hand an ordinary full-sized table-knife and a plate of oranges.

You begin by borrowing a dime (requesting the owner to



mark it and a handkerchief. You spread the handkerchief flat on table, with its sides square with those of the table. Then standing behind your table, you place ostensibly the borrowed dime, but really your own (with the waxed side up), in the centre of the handkerchief, then fold over the corners, one by one, beginning with one of those nearest to yourself, in such manner that each shall overlap the dime by about an inch, gently passing each corner as you fold it down. Ask some one to come forward, and ascertain by feeling the handkerchief, that the dime is really there. Then offer a knife for inspection, and after all are satisfied that it is without pre-

paration, hand the plate of oranges to be examined in like manner, requesting the audience to choose one for the purpose of the trick. While they do so, your fingers go in search of the little ball of wax, and press it against one side of the marked dime, which still remains in your hand. Press the dime against one side of the blade of the knife, at about the middle of its length, and lay the knife on the table, the dime adhering to its under side. Then taking hold of the handkerchief, as represented in Fig., and blowing on its centre, draw the hands quickly apart. The two corners of the side next to you will then be brought one into each hand, and adhering to one of them (the one you first folded down), will be the substitute dime, which will thus appear to have vanished. Hand the handkerchief for examination, that it may be seen that the coin has really disappeared, and meanwhile get rid of the substitute into your pocket or elsewhere. Turn up your sleeves, and show that your hands are empty. Then take up the knife (taking care to keep the side on which the dime is away from the spectators), and cut open the orange. Cut about half way down with the *point*, and then finish the cut by drawing the whole length of the blade through the opening thus made.

This will detach the dime, which will fall between the two halves of the orange, as though it had all along been contained therein. Wipe it with the handkerchief to remove the juice of the orange from it, and at the same time rub off any wax which may still adhere to it, and hand it for identification.

#### THE ANIMATED COIN, WHICH ANSWERS QUESTIONS, ETC.

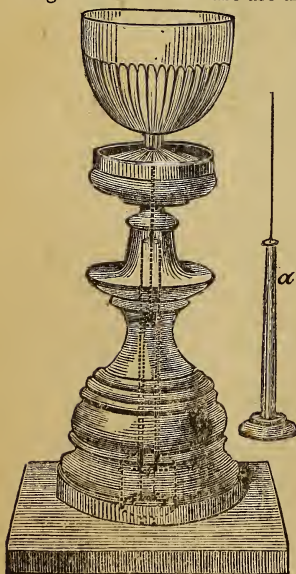
This trick is performed in a variety of different ways, some with apparatus, some without. The effect produced is as follows:—The performer borrows a coin, and, after making a few mesmeric passes over it, drops it into a glass upon the table where it immediately begins to jump about as if a live. The performer then announces that the coin thus mesmerized has the power of fortune-telling, naming chosen cards, predicting the number that will be thrown by a pair of dice, etc. The coin answers "Yes" by jumping three times, "No" by jumping once—according to the approved spiritualistic code of signals. We shall not stay to discuss the questions asked, which are of the same class as those which are generally put to the Magic Bell or Drum, but proceed at once to explain the various modes of producing the movement of the coin.

One plan is for the performer to have a coin of his own, to which is attached a long black silk thread, the other end of which is in the hand of an assistant behind the scenes, or else-



where out of sight of the audience. This coin is placed on the table in readiness, but concealed from the spectators by some larger object in front of it. When the performer advances to the table with the borrowed coin, he secretly picks up the prepared one, and drops the latter into the glass as being that which he borrowed. A short, quick jerk of the thread by the assistant will make the coin spring up and fall back again, producing the required chink. It is only necessary to be careful not to jerk the thread so violently as to make the coin fly out of the glass. It is desirable, where practicable, to make the thread pass either through a hole in the top of the table, or a ring fixed to its surface and placed immediately behind the glass. This will keep that portion of the thread nearest to the glass perpendicular behind it, in which position it will be completely hidden by the glass, and so be invisible.

Some performers prefer to use the actual coin borrowed. The arrangements in this case are the same as above described, save



that the silk thread, instead of having a substitute coin attached to it, has merely a pellet of wax at its end. The performer having handed round the glass for inspection, and standing in front of the table with his left side turned towards the audience, picks up a pellet of wax with his right hand at the same moment that, holding the borrowed coin in his left hand, he begs the spectators to take especial notice that he really uses the borrowed coin, and no other. Having said this, he transfers the coin, by a perfectly natural movement, to his right hand, and pressing against the waxen pellet, drops it into the glass.

The third and last mode of performing the trick is by means of a special glass, with hole drilled through its foot. This is placed on a suitable pedestal (see Fig.), in which works up and down a steel needle, forming the upper portion of a kind of loose piston, *a*. The top of the pedestal is covered with green baize, allowing free passage to the needle, which



when pushed upward strikes the coin from below, with much the same effect as the thread pulling it from above. This pedestal is only available with one of the mechanical tables which will be described in connection with "stage tricks." Such tables contain, among other contrivances, what are called "pistons," being small metal rods, which, by pulling a string, are made to rise vertically an inch or so above the surface of the table, sinking down again as soon as the cord is released. The pedestal is placed immediately above one of these, whose movement is in turn communicated to the loose piston in the pedestal, and thence to the coin.

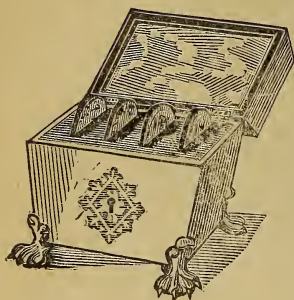
It only remains to be stated how the necessary knowledge for the answers is communicated to the person who controls the movements of the piece. With respect to chosen cards, the cards are either indicated by the wording of the questions, or are agreed on beforehand, the performer taking care to "force" the right ones. The assistant is enabled to predict the throw of the dice by the simple expedient of using a small boxwood vase, in which there are two compartments, in one of which a pair of dice (apparently the same which have just been dropped in haphazard from the top) have been arranged beforehand for the purpose of the trick. The ordinary fortune-telling questions, as to "Which young lady will be married first?" "Which spends most time at her looking-glass?" "Which has most sweethearts?" and so on, are either answered in accordance with the previous arrangement, or according to the fancy of the moment. Of course, where a question of this kind is asked, the performer takes care to follow up the question by designating a number of persons in succession, so that a mere "Yes" or "No" may be a sufficient answer.

#### THE MIRACULOUS CASKET.

This is a neat leather- or velvet-covered box, about three inches by two, and two and a half high. When opened, it is seen to be filled with a velvet cushion or stuffing, after the manner of a ring-case, with four slits, each just large enough to admit a half-dollar or dime. (*See Fig.*) By an ingenious mechanical arrangement in the interior, which it would take too much space to describe at length, each time the box is closed one of the coins is made to drop down into the lower part, and on the box being reopened is found to have been vanished.

The casket may be used in many tricks with good effect. In combination with the magic glass, last above described, it is employed as follows:—The four coins which have been substituted for the genuine ones are placed, in sight of all, in the magic casket, which is then closed, and handed to one of the

audience to hold. The performer then states that he is about to order the four coins now in the casket to pass one by one into the glass upon the table.



"One!" he exclaims. A coin is heard to fall into the glass. The person who holds the casket is requested to open it; three coins only are left. It is again closed, and the performer says, "Two!" Again the chink of the falling coin is heard, and another coin is found to have disappeared from the casket. The operation is repeated till all have vanished, and the operator pours fourth from the glass four coins, which, on examination, are found to

be the same which were originally borrowed, and which the audience believe that they saw placed in the casket.

The casket may also be used with capital effect in conjunction with

#### THE HALF DOLLAR WAND.

This is a wand, apparently of ebony, but really of brass, japanned black. It is about twelve inches in length, and five-eighths of an inch in diameter. On one side of it, and so placed as to be just under the thumb when the wand is held in the hand, is a little stud, which moves backwards and forwards for a short distance (about an inch and a quarter), like the sliding ring of a pencil-case. When this stud is pressed forward, a half-dollar may be, appears on the opposite end of the wand (see Fig., retiring within it when the stud is again drawn back. The half-dollar is a genuine one, but is cut into three portions, as indicated in Fig., which represents a transverse section of it at right angles to the actual cuts. Each of the three segments is attached to a piece of watch-spring, and from the direction of the cuts it is obvious that, when these pieces of watch-spring are pressed together (as they naturally are when drawn back into the wand), *c* will be drawn behind, and *a* in front of *b*. (See Fig.)

The wand is used as follows:—The performer palms in his left hand as many half-dollars as he intends to produce. Then taking the wand in the right hand, and lightly touching with it the spot whence he desires to (apparently) produce a half-dollar, he pushes forward the stud, and the split coin appears on the opposite end of the wand. He now draws the upper

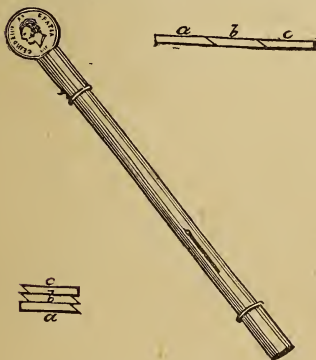
part of the wand through the left hand, at the same moment pressing back the stud, and causing the split coin to retire within the wand, immediately handing for examination with the left hand one of the half-dollars already placed there, and which by this gesture he appears to have just taken from the top of the wand. This is again repeated, and another half-dollar exhibited, till the stock in the left hand is exhausted.

It is desirable, on each occasion of pressing forward or withdrawing the stud, to place the opposite end of the wand in such a situation as to be a little shielded from the eyes of the spectators, so that they may not see the actual appearance or disappearance of the coin. A very slight "cover will be suf-

ficient. The end of the wand may be placed within a person's open mouth (and withdrawn with the hat-dollar thereon), within a pocket, or the like. Where no such cover is available, a quick semi-circular sweep should be made with the wand as the coins are produced or withdrawn.

With the aid of this wand the passage of the four half-dollars from the casket to the glass, just described, becomes still more effective. The four substitute half-dollars have been placed in

the casket, and the latter closed, the performer announces that he will withdraw them visibly, one by one, and will then invisibly pass them into the glass. Further, to prove that the trick is not performed by any mechanical or physical means, he will not even take the casket in his hand, but will withdraw the coins one by one with his wand, thence pass them direct into the glass. Touching the casket with the wand, he presses the stud, and shows the half-dollar on the end. Apparently taking off the coin with his left hand, as before described (the hand, however, being in this case empty), he makes the motion of throwing the coin from the hand to the glass, saying, "Pass!" The sound of a falling coin is heard (as already explained), and he shows that his hand is empty, the same process being repeated as to the remaining coins.



## THE SHOWER OF MONEY.

The magical phenomenon known under this name surpasses the philosopher's stone, in the pursuit of which so many of the wise men of old expended their lives and fortunes. The alchemist's secret aimed only by producing the raw material, but the magician's quick eye and ready hand gather from space money ready coined. Unfortunately, the experiment is subject to the same drawback as the more ancient process—viz., that each twenty shillings produced cost precisely twenty shillings, leaving hardly sufficient profit to make this form of money-making remunerative as a commercial undertaking.

The effect of the trick is as follows :—The performer borrows a hat, which he holds in his left hand. Turning up his sleeves, he announces that he requires a certain number, say ten, dimes or half-dollars. The spectators put their hands in their pockets with the idea of contributing to the supposed loan ; but the professor, anticipating their intentions, says, "No, thank you ; I won't trouble you this time. There seems to be a good deal of money about to-night ; I think I will help myself. See, here is a half-dollar hanging to the gaselier. Here is another climbing up the wall. Here is another just settling on this lady's hair. Excuse me, sir, but you have a half-dollar in your whiskers. Permit me, madam ; you have just placed your foot on another," and so on. At each supposed new discovery the performer takes with his right hand from some place where there clearly was nothing an instant before, a half-dollar, which he drops into the hat held in his left hand, finally turning over the hat, and pouring the coins from it, to show that there has been "no deception."

The explanation is very simple, the trick being merely a practical application of "palming," though its effect depends on the manner and address of the operator even more than on his skill in sleight-of-hand. The performer provides himself beforehand with ten half-dollars. Of these he palms two in his right hand, and the remainder in his left. When he takes the hat, he holds it in the left hand, with the fingers inside and the thumb outside, in which position it is comparatively easy to drop the coins one by one from the hand into the hat. When he pretends to see the first half-dollar floating in the air, he lets one of the coins in his right hand drop to his finger-tips, and, making a clutch at the air, produces it as if just caught. This first coin he really does drop into the hat, taking care that all shall see clearly that he does so. He then goes through a similar process with the second ; but when the time comes to drop it into the hat, he merely pretends to do so, palming the coin quickly in the right hand, and at the same moment letting fall into the hat one of

the coins concealed in his left hand. The audience, hearing the sound, naturally believe it to be occasioned by the fall of the coin they have just seen. The process is repeated until the coins in the left hand are exhausted. Once more the performer appears to clutch a coin from space, and showing for the last time that which has all along been in his right hand, tosses into the air, and catches it visibly in the hat. Pouring out the coins on a tray, or into the lap of one of the company, he requests that they may be counted, when they are found to correspond with the number which he has apparently collected from the surrounding atmosphere.

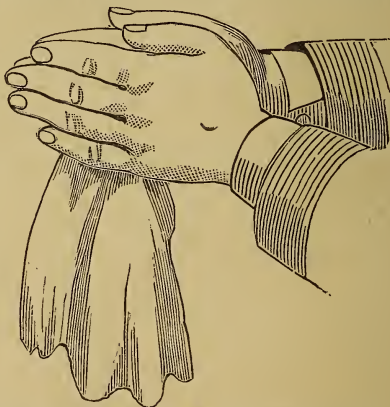
#### THE EGG AND THE HANDKERCHIEF.

For this capital feat, which is generally identified with the name of Colonel Stodare, the following are the requirements :—A glass goblet, two small handkerchiefs (generally of plain crimson silk, and about sixteen inches square), a larger silk handkerchief—to which is attached, by a silk thread of about four inches in length, a blown egg-shell—and a hollow metal egg made of zinc, enamelled white, with an oval opening on one side of it measuring about an inch and a half by one inch, or a little more,

The performer comes forward, having in his right hand the goblet and one of the red silk handkerchiefs. The larger silk handkerchief is thrown with apparent carelessness over the other hand, and upon it rests the blown egg, so placed that the thread may be out of sight, while beneath the egg, concealed in a fold of the handkerchief, lies the second red handkerchief, rolled up into a small compass as possible. The metal egg is, meanwhile, placed in the left-hand secret pocket of the performer, who introduces the trick as follows : “I have here, ladies and gentlemen, a drinking-glass, a couple of silk handkerchiefs, and an egg, all, as you will perceive, of the most ordinary description.” He passes quickly in front of the audience, as though tendering the articles for examination (taking care, however, to keep his right arm advanced towards the spectators, so that the glass and small silk handkerchief may bear the brunt of inspection), and finally places the glass and small handkerchief on a table or chair in full view. “Pray observe,” he continues, “that not one of the articles is removed from your sight, even for one moment. Now, please follow me closely. I will place the egg in the glass, and cover it over with this handkerchief.” This he does by one movement, for as the egg is already lying on the handkerchief, a mere turn of the wrist places the egg in the glass, and at the same time lets fall the handkerchief over it ; and at the same time the smaller handkerchief, which was concealed in the larger, is



released, and falls into the glass with the egg. "You have all seen me place the egg in the glass" (at the same time shaking the glass, to show by the sound that the egg is still there), "which I will not again touch. I shall now take this small handkerchief" (the one which has remained on the table), "and standing as far as possible away, I shall command the handkerchief to dissolve and pass into the glass, and the egg which is now in the glass to come into my hands." So saying, he holds up the handkerchief, in such manner as to show indirectly that he has nothing in his hands. Taking a few steps, as though merely to get further from the glass, and holding the handkerchief hanging down between the finger and thumb of the right hand, he drops the other hand to his side, and secretly takes from his pocket the hollow egg, which he palms, keeping the opening outwards. He then, standing with his left side towards the spectators, joins his open hands as in Fig., the handkerchief hanging down between them, Requesting the audience to watch him narrowly, that they may be quite sure that there is no deception, he begins to wave his joined hands slowly up and down, the second and third fingers of the right hand (which, it will be remembered, is away from the audience) meanwhile gradually working the handkerchief into the hollow of the egg. He every now and then pauses, to show that the handkerchief is gradually diminishing, and at last, when it is wholly worked into the egg, opens his hands, and shows the egg lying in his palm, taking care, of course, that the opening is undermost. To all appearance, the handkerchief has changed into an egg. "Here is the egg," he remarks; "let us see if the handkerchief also has obeyed my bidding." So saying, he lays the egg, still with the opening downwards, upon the table, and taking hold with the finger and thumb of the handkerchief which covers the glass, lifts it daintily up, carrying with it, concealed in its



folds, the egg-shell attached thereto, and leaving the duplicete red handkerchief lying in the glass.

It may sometimes, though not very often, occur that one or other of the spectators, suspecting some peculiarity about the egg, may ask to be permitted to examine it. This, of course, you cannot permit, while to refuse would destroy half the prestige of the illusion. Fortunately, there is a way out of the difficulty which absolutely enhances the effect of the trick.

"You would like to see the egg," you reply; "by all means. It is a special feature of my entertainment that all articles used therein will bear the strictest examination. Here is the egg. During these few words, you have taken up the sham egg with the fingers of your right hand, taking care, of course, to keep the opening away from the audience, and have thence apparently transferred it to your left, with which hand you offer it to the too curious spectator. It is hardly necessary to remark, that in the apparent transfer of the egg to the left hand, you have really palmed it in your right; and as you extend the left hand to the spectator, you quietly drop it from the right into the *pochette* on that side. The inquirer holds out his hand to receive it. "Pray examine it closely," you say, opening your empty hand over his own. "What! you have not got it? Ah, that is *your* fault; you were not quick enough. I always find that this experiment makes the egg excessively volatile." This unexpected *denouement* never fails to raise a laugh against the individual who sought to embarrass you, while the impromptu disappearance of the egg will be regarded by many as the most marvellous portion of the trick. The same expedient will be equally available to prevent the examination, at an awkward moment, of other small articles.

#### THE BIRDCAGES FROM THE HAT.

Not content with cannon-balls, drums, and ladies' reticules, the public of the present day requires that birdcages and living birds should be produced from an empty hat.

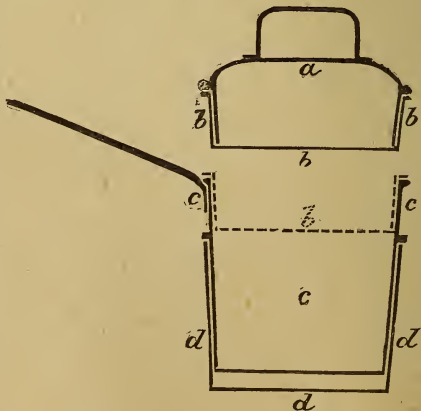
The birdcages used vary in their construction. Some are made to fit one within the other, and are lifted out by the solid and not the loose ends, which fall down of their own accord. Those in most general use, however, are about six inches in height, by five in breadth and depth. The bottom is made to slide upwards on the upright wires which form the sides. When it is desired to prepare the cage for use, a canary is first placed therein, and the bottom is then pushed up as far as it will go, the slides, which work on hinges being folded one by one upon the bottom, the cage finally assuming a flat shape. It is in this condition that the cages, generally three in number, are introduced into the the hat, either from the *servante* or

from inside the vest of the performer ; and in the act of lifting out (which is done by the wire loop at top), the sides and bottom falling down, the cage becomes full size.

#### THE WELSH RABBIT.

This is a trick of a common character, and in the hands of a spirited performer is sure to be received with applause, particularly by the younger members of the audience. Its effect is as follows :—The performer brings in one hand a saucepan, fancifully decorated, and in the other a plate, with bread, cheese, pepper, etc. With these ingredients he proposes to make a Welsh Rabbit, and to give the audience, without extra charge, a lesson in cookery. Chopping the bread and cheese together in a burlesque fashion, and seasoning with pepper and salt to a degree which no palate short of a salamanders could possibly stand, he shovels all into the saucepan, and clasps the lid on. For a moment he is at a loss for a fire, but this difficulty is quickly conquered. Borrowing a gentleman's hat, and a lady's pocket-handkerchief, he requests permission to use them for the purpose of the experiment. This is readily accorded, but the respective owners look on with consternation when the performer proceeds to set fire to the handkerchief, and, dropping it still blazing into the hat, to cook the Welsh Rabbit by moving the saucepan to and fro over the flames. Having done this for a minute or two, he extinguishes the flames by lowering the saucepan for a moment into the hat. Then again removing it, and taking off the lid, he brings it forward to the company, and exhibits, not the expected Welsh Rabbit, or "rare-bit," but a genuine live rabbit, every vestige of the cheese and other ingredients having disappeared.

The secret of this ingenious trick lies mainly in the con-



struction of the saucepan, which consists of four parts, designated in the diagram by the letters *a*, *b*, *c*, and *d*; *a* is the lid, which has no speciality, save that the rim round it is rather deeper than usual; *b* is a shallow tray or lining, of the same depth as the lid, fitting easily within the top of the saucepan; *a*, on the contrary, fits tightly within *b*; *c* is the body of the saucepan, and has no speciality; *d* is an outer sheet or covering, loosely fitting the lower part of the saucepan, and, like it, is japanned plain black, the upper part and lid being generally of an ornamental pattern. (For our part, we much prefer either plain black or polished tin throughout, as savouring less of mechanism or preparation.) The presence or absence of *d* does not alter the general appearance of the saucepan, and cannot, therefore, be detected by any one. It should be mentioned that *d* is so made, that between its bottom and the bottom of the saucepan is about half an inch in depth, and in this space, before the apparatus is brought forward, is placed a substitute handkerchief, sprinkled with a few drops of spirits of wine or eau de Cologne, to render it more inflammable; within the saucepan is placed a small live rabbit, after which *b* is put in its place, and pressed down.

The performer is now ready to begin the trick. He brings forward the saucepan, placing it on the table, he mixes the bread, cheese, etc., on a plate, and then pours all into the saucepan, where, of course, they fall into *b*. As *b* is comparatively shallow, it is well to place the saucepan in some tolerably elevated situation so that the audience may not be able to see into it, or they may perceive that the bread, etc., do not fall to the bottom. The lid is next placed on the saucepan. The hat and handkerchief are borrowed, the latter, which is to serve as fuel, being dropped into the hat. The performer, as if bethinking himself of a possible difficulty, carelessly remarks, "We mustn't have the stove too small for the saucepan;" and so saying, lifts the latter, and lowers it for a moment into the hat, as though testing their relative sizes. In that moment, however, he relaxes the pressure of his fingers on *d*, and so leaves it within the hat, placing the saucepan on the table beside it. When he again takes out the (supposed) handkerchief, and sets light to it, it is, of course, the substitute that is actually burnt, the genuine handkerchief meanwhile remain hidden beneath *d* in the crown. The effect of the flames rising from the hat, in which the audience cannot suppose any preparation, is very startling, and yet, unless the substitute handkerchief is unusually large, or the spirit has been applied with a too liberal hand, there is no real danger of injuring the hat. The performer moves about the saucepan above the blaze at such a distance as not to inconvenience the animal within, and after a moment or two, brings the saucepan

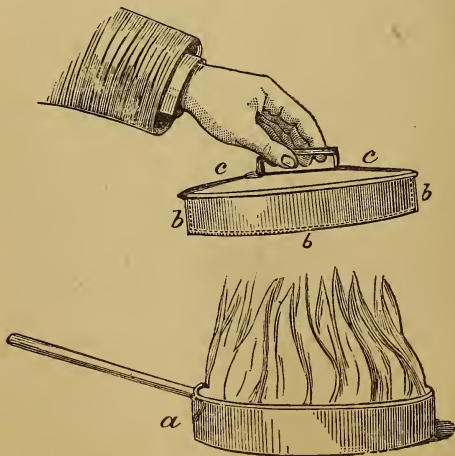
sharply down into the hat, for the ostensible purpose of extinguishing the flames, but in again lifting it out he brings with it *d*, and places all together on the table. Nothing is now left in the hat but the borrowed handkerchief, which may be restored in any manner which the performer's fancy may suggest. When the lid of the saucepan is removed, as it fits more tightly within *b* than the latter fits within the saucepan, it naturally carries *b* with it, thus causing the disappearance of the bread, cheese, etc., and revealing in its place the live rabbit.

Some fun may be created by selecting beforehand an assistant from the juvenile portion of the audience, and dressing him up with a pocket-handkerchief round his head, and another by way of apron, to act as assistant cook.

A small kitten may be substituted for the rabbit, the performer accounting for the wrong animal being produced by supposing that he must have made some mistake in mixing the ingredients.

THE WIZARD'S OMELET. (BORROWED RINGS AND LIVE DOVES PRODUCED FROM AN OMELET).

This is a trick which always produces a great sensation, whether performed upon the stage or in the drawing-room. Its effect is as follows : The performer produces either naturally or magically ( from the egg bag or the mouth of his assistant, )





three eggs which he hands round for inspection. His assistant next borrows from the audience three ladies' rings, receiving them, in order to prove that he does not tamper with them in any way, on the performer's wand instead of in his hands. The wand with the rings still upon it, is laid upon the table. The assistant next brings in an omelet pan, and places it with its lid beside it, on the table. The performer breaks the eggs into it dropping in shells and all—then pours some spirits over it, to which he sets fire, and while it is still blazing drops the rings from the wand into it. He brings it forward to show that the rings are really in the flames; and on returning to his table claps the cover on the pan, and fires a pistol (any ordinary pistol) over it. Without a moment's interval, he again removes the cover. All traces of the omelet and egg-shells have vanished, but in their place are found three live doves, each with a ribbon round its neck, to which is attached one of the borrowed rings.

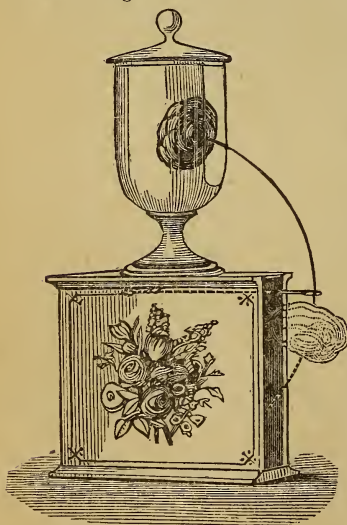
The explanation of this surprising result is simplicity itself. The reader with his present knowledge, will readily conjecture that, as to the rings a substitute is effected; but he may not so easily guess the manner of such substitution. It will be remembered that the rings were collected on the performer's wand, by the assistant. This arrangement, which is ostensibly adopted to prevent, in reality facilitates an exchange. The assistant makes his collection with three dummy rings placed beforehand on the lower end of the wand, and concealed by the hand in which he holds it, which we will suppose to be the right hand. In returning to the stage, he takes hold with the left hand of the opposite end of the wand, and allows the borrowed rings to run down into that hand, at the same moment releasing the dummy rings from the right hand, and allowing them to run upon the middle of the wand in place of the others. He now has the borrowed rings in his left hand, and (laying the wand with the substitutes on the table) carries them off with him to prepare for the *denouement* of the trick.

The only other matter which will require explanation is the omelet pan. This is a shallow pan of brass or tin, about ten inches in diameter, by two and a half in depth. Within this is an inner pan, also of brass or tin, fitting tightly within it, but about half an inch less in depth. The lid is made with a very deep rim or shoulder all round, and just fits within the lining, though less tightly than the latter fits within the pan. (See Fig, in which *a* represents the pan, *b* the lining, and *c* the lid.) The assistant as soon as he gets behind the scenes, loops the borrowed rings to the ribbons, which are already tied round the neck of the three doves, and places the latter in *b*, immediately putting on *c* (the two together having the ap-

pearance of a simple cover), and brings forward the pan and cover. The performer now makes his omelet, and drops the substitute rings into it. It bringing forward the pan to show that the rings are really there, he takes care to avoid the owners of them, who would alone be likely to detect the substitution. When he claps on the cover, the trick is really done, the firing of the pistol being merely for effect. When the cover is again removed, the lining remains in the pan, concealing the omelet beneath it, and revealing the doves, with the rings attached to their necks.

#### THE ROSE IN THE GLASS VASE.

The ingenious piece of apparatus which we are about to describe was, we believe, the invention of Robert Houdin. It consists of a glass vase, on a foot, and with a glass lid, standing



altogether eight to ten inches in height. This is placed on a square boxlike plinth or pedestal, of wood covered with morocco, and measuring about eight inches square by six in height. The lid is placed upon the vase, which, being transparent, is clearly seen to be empty. A borrowed handkerchief is for a moment thrown over the whole, and again removed, when a handsome rose (natural or artificial) is seen to have mysteriously found its way into the vase; whence it is removed, and handed to the company for inspection.

The secret of this mysterious appearance is twofold, lying partly in the vase and partly in the pedestal. The vase, which at a little distance appears as simple and commonplace as any in a confectioner's window, has a segment cut off one side, leaving an opening of about five inches in height by three and a half in width. (See Fig.) This opening is kept turned away from the audience. The pedestal, like the vase, is

closed on every side except the side remote from the spectators, which is open. A curved wire arm, with a "clip" at the end to receive the stalk of the rose, works up and down, describing a quarter circle, in this open space. A spring hinge, on which this arm works, impels it to assume the position shown in the figure, thus lifting the rose through the opening into the vase. The apparatus is set by forcing down the arm with the rose into the position indicated by the dotted lines, in which position it is retained by a little catch, until the performer, in the act of covering the vase with the handkerchief, presses a stand at the upper side of the pedestal. This withdraws the catch, and allows the rose to rise into the vase. Of course, the performer in taking out the flower does so from the top, and with proper precautions not to disclose the existence of the opening at the back of the vase.

The ingenuity of the reader will probably suggest to him combinations to make the trick more effective. To those who have not such ready invention, we may remark that the trick may be very-effectively combined with that of the ball that changes to a rose, and *vice versa*, or duplicate rose may be placed in the *mouchoir du diable*, and thence ordered to pass to the vase.

#### THE CHINESE RINGS.

—These are rings of brass or steel, in diameter from five to nine inches, and in thickness varying from a quarter to three-eighths of an inch. The effect of the trick to the spectator is as follows:—The rings are given for examination, and found to be solid and separate; but at the will of the operator they are linked together in chains of two, three, or more, becoming connected and disconnected in a moment, and being continually offered for examination. Finally, after the rings have become involved in an apparently inextricable mass, a slight shake suffices to disentangle them, and to cause them to fall singly upon the stage.

The sets of rings sold at the conjuring depots vary in number, varying from six to twelve. The set of eight, which is perhaps the most usual number, consists of one "key" ring, two single rings, and a set of two linked together, and a set of three linked together. The "key ring, in which lies the secret of the trick, is simply a ring with a cut or opening in it. For use upon a public stage, where the performer is at a considerable distance from his audience, there may be a gap of an eighth of an inch between the ends, but for drawing-room use, they should just touch each other. Some rings are made to "clip" like an ear-ring, and some have the opening cut dia-

gonally instead of square, but the simple square cut is, in our own opinion, the best.

We shall, in the first place, describe the trick as performed with the set of eight rings above mentioned. We must premise, however, that the manipulation of the rings admits of almost infinite variation, and that the practice of performers differs greatly as to the mode of working them.

The performer comes forward holding the eight rings in his left hand, arranged as follows :—First (*i. e.*, innermost), comes the set of three ; then the “key” ring (the opening uppermost in the hand), then the set of two ; and lastly, the two single rings. Taking the first of these, he hands it to a spectator for examination ; passing it when returned to another person, and carelessly handing a second ring to be examined in like manner. This should be done without any appearance of haste and with an air of being perfectly indifferent as to how many of the rings are examined. ( The two “singles” having been duly inspected, the performer request some of the spectators to take them both in his right hand, at the same time taking in his own right hand the next two rings, which, it will be remembered, are the set of two, though the audience naturally believe them to be, like the first, separate.

“Now, sir,” the professor continues, “will you be good enough to link one of the rings which you hold into the other.” The person addressed looks more or less foolish, and finally “gives it up.” “You can’t?” says the performer, in pretended surprise. “My dear sir, nothing is easier. You have only to do as I do. See !” Laying down the rest of the rings, he holds two and makes a gentle rubbing motion with the thumb upon the rings, and then lets fall one of them, which naturally drops on the other. He now hands these two rings for examination. The spectators seek for some joint or opening, but none is found ; and meanwhile the performer transfers the the next ring (the “key” to his right hand, keeping the opening under the thumb. He now takes back with the left hand the two single rings, immediately transferring one of them to the right hand, and with the ball of the thumb presses it through the opening in the key ring, into which it falls, with exactly the same effect as the apparent joining of the two linked rings a moment before. Again he separates and again joins the two rings. The second single ring is now made to pass in like manner.

The performer remarks, ‘We now have three joined together. Here are three more, as you see (shaking those in the left hand), all solid and separate, and yet at my will they will join like the others.’ Making a rubbing motion with the thumb as before, he drops two of the three, one by one, from the hand, when they will appear as a chain



of three. These he hands for examination, taking back the set of two, and linking them one after the other into the key ring, to which now four rings are attached. Again taking back the set of three, he links these also one by one into the key ring, which thus has seven rings inserted in it. Using both hands, but always keeping the opening of the key ring under one or the other thumb, he now takes off these seven rings, commencing with the two single ones and offering them for examination; then taking off the set of two. Last of all, he unlinks the set of three, and then, holding them at length in his left hand, joins the upper one to the key ring, thus making a chain of four, of which the key ring is the uppermost. He next takes the lowermost ring of the four, and links that into the key ring, bringing the four rings into a diamond shape. Again unlinking the lower ring, he takes up the set of two, and connects them with the key ring, holding them up above it, thus making a chain of six, the key ring being third from the top. Taking the upper ring between his tenth, he links the two single rings into the key ring on either side, making the figure of a cross. As the hands are now occupied in holding the single rings forming the arms of the cross, he can no longer keep the opening of the key ring concealed by the thumb, but it is extremely unlikely that among so many rings, so slight a mark in one of them will attract notice. Regaining possession of the key ring, he links one by one into it. Then, holding the key ring with both hands, and with the opening downwards, about a couple of feet from the floor, he shakes the rings violently, at the same time gently straining open the key ring, when the seven rings will all in succession drop through the slit, and scatter themselves about the floor, the general impression being that they all fell separate, though the grouped sets, of course, remain still united.

It is not an uncommon thing to see a performer commit the *gaucherie* of handling *all* the rings, save only the key ring, to be examined in the first instance; the key ring being hidden under the breast or under the tail of the coat, and being added to the set in returning to the table. The spectators are thus needlessly made acquainted with the fact that certain of the rings are already linked together, and this once admitted, the trick loses nine-tenths of its effect.

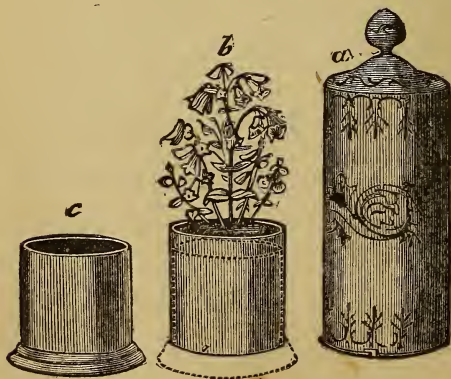
#### THE BIRTH OF FLOWERS.

There are two or three different tricks which go by this name. Of one of them we may dispose in a very few words. It is purely a mechanical trick, having neither ingenuity of construction nor dexterity of manipulation to recommend it.



The apparatus consists of a cover *a* (see Fig., a base *c*, and an intermediate portion *b*, connected with *a* by means of a bayonet-catch ; *c* is beforehand partially filled with earth, and in *b*, the top of which is perforated with small holes, is inserted a natural or artificial plant, or bouquet of flowers. The cover *a* placed over *b*, and the apparatus is ready. The performer, drawing attention to *c*, pretends to sow some magic seed therein. He then places *a* over it, and pretending to warm it with his hands, commands the seeds to germinate. Releasing the bayonet-catch, he removes the cover, and shows the flowers apparently just springing from the earth in *c*. In some of the smaller sizes of this apparatus the bayonet-catch is dispensed with, the mere pressure of the fingers on the sides of *a* being sufficient to lift off *b* with it.

The trick which we are now about to describe under the same title is one of a composite nature, and one which, proceeding from marvel to marvel, produces in good hands a great effect. It is divided into two portions—first, the production of a single flower, then of a handsome bouquet. The performer comes forward with his wand in one hand, and in the other



a little box, in reality quite empty, but containing, as he asserts, magic seeds, capable of producing on the instant the choicest flowers. "I will first show you, ladies and gentlemen, their effect in the simplest form.

In the hurry of coming here this evening, I omitted to provide a flower for my button-hole. You will see how easily,

by the aid of the magic seed, I can supply the deficiency. What shall it be? Clematis, rose, geranium? Suppose we say a rose. I take a single seed from my box ah, here is a rose-seed—and place it in my button-hole." (He applies the supposed seed to the button-hole.) "I breathe on to supply the necessary warmth. I wave my wand—Once! twice! thrice! The seed has blossomed, you see, into a handsome rose."

The explanation of this pretty little trick is exceedingly simple. The preliminary preparation is made as follows:—Through the centre of an artificial rose, with stalk, a short piece (about ten inches) of thin black elastic is passed, and secured by a knot on the inside of the flower. The other end is passed through the button-hole (from the top outside), and thence through an eyelet-hole made for the purpose in the breast of the coat, immediately under the button-hole. The extreme end is looped over a button sewn on the waistcoat about the region of the waistband. The tension of the elastic naturally draws the flower close against the button-hole, while yet allowing it, when necessary, to be drawn away from it to a distance of several inches. The performer, before coming forward to perform the trick, draws the rose away from the button-hole, and places it under the left armpit, whence, so long as the arm is kept close to the side, it cannot escape. When he waves his wand, with the words, "Once, twice, thrice!" he makes the first motion facing to the right, the second fronting the audience, and the third facing slightly to the left, at the same time striking the button-hole with the wand, and throwing up the left arm, when the flower, released, instantly springs to the button-hole, the slight turn to the left completely covering the manner of its appearance.

But the trick is not yet over. You will naturally say, 'Ah? the magic seed may be all very well for a single flower, but what if you wanted a complete bouquet?' I hasten to show you that this is equally within my power. Will some one oblige me with the loan of a hat by way of hothouse? Thank you. Here, you observe, is an ordinary drinking-glass" (this has, meanwhile, been placed on the table by an assistant), "in which I will drop, haphazard, a pinch of the magic seed." This he does with the left hand, the right being occupied with the hat, and then, with the glass in the left hand and the hat in the right, comes forward to the audience, requesting a lady spectator to breathe upon the glass, which he immediately afterwards covers with the hat. He now requests the same or another spectator to count ten, to allow the mesmeric influence time to operate, and then, removing the hat, shows a handsome bouquet (natural or artificial) in the glass. Returning the hat, and handing the glass and flowers for inspection, he

borrow a silk pocket-handkerchief, or, in default of procuring one from the audience, uses one of his own, brought forward by the assistant. Drawing it ropewise through his hand to show that it is empty, he spreads it before him, holding it by two of its corners. Having exhibited one side of it, he spreads the other, when the shape of something solid is seen to define itself beneath it, and the handkerchief being removed, a large round basket of flowers (*see* Fig.), ten or more inches in diameter by two deep, is revealed.

The reader, with his present knowledge, will probably have already conjectured the mode in which the bouquet is brought into the glass. It is beforehand placed at the left hand corner of the *servante*, the stem slanting upwards at an angle of about 45°. When the performer, standing at the left hand side of the table, drops the imaginary seed into the glass with his left hand, his right, holding the hat, drops for a moment to the level of the table, and clips between the second and third fingers the stem of the bouquet, when, by simply bending the fingers, the bouquet is brought into the hat after the manner of a cannon-ball. When the hat is placed over the glass, the bouquet is naturally brought into the latter.

We may here mention that there are bouquets of special and rather ingenious construction, enabling the performer, in the act of producing the bouquet from a hat in the above or any similar trick, to cause it suddenly to expand to three or four times its original size. The bouquet is in this case is made of artificial flowers, stitched on a framework forming a kind of miniature parasol, with a very short handle. The bouquet, when introduced into the hat, has a slightly conical shape, but the performer in withdrawing it puts up the parasol, so to speak, thereby spreading it to twelve or fourteen inches diameter.

#### THE FLYING GLASS OF WATER.

This capital trick was, we believe, first introduced to the public by Colonel Stodare, to whom the profession is indebted for many first-class illusions. The necessary apparatus consists of a couple of ordinary glass tumblers, exactly alike, with an india-rubber cover just fitting the mouth of one of them, and a colored handkerchief of silk or cotton made double (*i. e.*, consisting of two similar handkerchiefs sewn together at the edges), with a wire ring (of the size of the rim of one of the tumblers, or a fraction larger) stitched loosely between them, in such a manner that when the handkerchief is spread out the ring shall be in the middle.

The performer, beforehand, nearly fills one of the tumblers with water, and then puts on the india-rubber cover, which,

fitting closely all round the edge, effectually prevents the water escaping. The glass, thus prepared, he places in the *profonde* on his right side. He then brings forward the other glass and a decanter of water, and the prepared handkerchief, and in full view of the audience fills the glass with water up to the same height as he has already filled the one in his pocket, and hands round glass and water for inspection. When they are returned, he places the glass upon the table, a few inches from its hinder edge, and standing behind it, covers it with the handkerchief, first spreading out and showing both sides of the latter, proving, to all appearance, that there is no preparation about it. In placing the handkerchief over the glass, he draws it across in such a manner as to bring the hidden ring as exactly as possible over the top of the glass. Then placing the left hand over the handkerchief, he raises apparently, the glass within the handkerchief, but really the empty handkerchief only, which is kept distended by the ring, and, at the same time, under cover of the handkerchief, gently lowers the glass of water with the other hand on to the *servanté*. This is by no means difficult, as the pretended carefulness of the operator not to spill the water allows him to make the upward movement of the left hand as deliberate as he pleases. All that is really necessary is to take care to follow with his eyes the movement of the left hand, which will infallibly draw the eyes and minds of the audience in the same direction. Having raised the supposed tumbler a height of about two feet from the table, the performer brings forward to the audience, and requests that some gentleman with a steady hand will favor him with his assistance. A volunteer having been found, and having given satisfactory replies as to the steadiness of his nerves, and the strength of his constitution generally, is requested to place his hand under the handkerchief and take the glass. As he proceeds to obey, the performer lets go of the handkerchief with the left hand, still retaining one corner with the right, and lets the right arm with the handkerchief drop to his side. Pretending to believe that the gentleman has taken the glass, and not to notice its disappearance, he turns carelessly aside, and brings forward a small table or chair, saying, "Put it here, please." Looking, generally, somewhat foolish, the victim replies that he has not got it. If the performer is a good actor, he may here make some fun by pretending to believe that the victim has concealed the glass, and pressing him to return it. At last he says, "Well, if you won't give it to me, I must find it for myself," and he proceeds to tap with his wand the sleeves and pockets of the individual, but without success, till, on touching him between the shoulders, he pretends to tell by the sound that the glass is there. "Yes, here it is," he remarks, "I am sorry to be



obliged to ask you to turn your back on the company, but to show them that there no deception on my part, I am compelled to do so. Will you please turn round for one minute." On his doing so, the performer, again shaking out the handkerchief, and showing both sides of it to prove it empty, spreads it over the back of the victim. Again he taps with his wand, which, striking the ring through the handkerchief, causes an unmistakeable hard sound to be heard; and then grasping the ring as before through the handkerchief, he deliberately raises it up in a horizontal position, the effect being as if the glass had again returned to the handkerchief. He then says, "I don't think I will trouble this gentleman again; he is too much a conjuror himself; then turning rapidly to audience, he says, "Catch, ladies and gentlemen," and "flicks" the handkerchief quickly towards the spectators, who duck heads in expectation of a shower. "Pardon me, ladies, I fear I alarmed you; but you need not have been afraid; I never miss my aim. That gentleman has the glass" (designating any one he pleases). "May I trouble you to step forward one moment, sir?" On the person indicated doing so, the performer places him facing the audience, and under cover of his body takes the second glass out of the *profonde*, and throws the handkerchief over it, remarking, "Yes, ladies and gentlemen, here it is, in this gentleman's tail pocket." Then taking hold of the glass with the left hand beneath the handkerchief, he clips with the first finger and thumb, through the handkerchief, the edge of the india-rubber cover, and thus drawing off the cover inside the handkerchief, hands round the glass and water for inspection.

#### THE RABBIT TRICK.

The performer comes forward to the audience, and borrows a hat. He asks whether it is empty, and is answered that it is; but he, notwithstanding, finds something in it, which the owner is requested to take out. The article in question proves to be an egg. No sooner has this been removed, than the performer discovers that there is something in the hat, and immediately produces therefrom a live rabbit, quickly followed by a second. Not knowing what other use to make of these, he proposes to pass one of them into the other. The audience decide which is to be the victim, and the performer, placing them side by side on the table, proceeds to roll them together, when one is found to have vanished, nobody knows when or how; but the theory is that it has been swallowed by the remaining rabbit, to the (imaginary) increased fatness of which the performer draws special attention.

Having thus passed one rabbit into the other, the next step



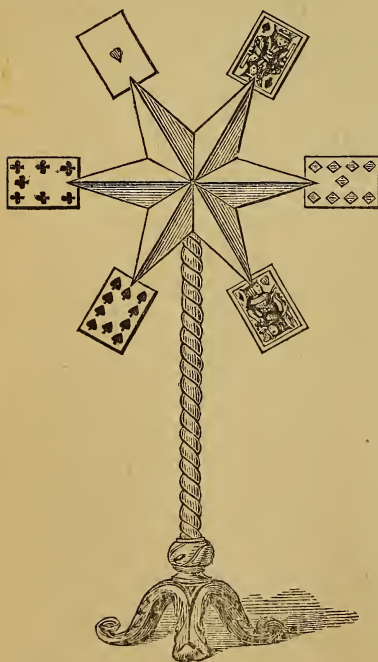
is to get it out again. To do this the performer calls for some bran, and his assistant immediately brings forward, and places on a table or chair, a huge glass goblet, twelve inches or thereabouts in height, filled to the brim with the commodity. The performer takes the borrowed hat, and (after showing that it is empty) places it mouth upwards upon another table, so as to be at some considerable distance from the goblet of bran. He then places a brass cover over the glass, first, however, taking up and scattering a handful of the bran to prove its genuineness. Taking the surviving rabbit, and holding it by the ears above the covered goblet, he orders the one swallowed to pass from it into the glass, at the same time stroking it down with the disengaged hand, as though to facilitate the process. He remarks, "You must excuse the comparative slowness of the operation, ladies and gentlemen, but the fact is, the second rabbit passes downward in an impalpable powder, and, if I were not to take sufficient time, we might find that a leg or an ear had been omitted in the process, and the restored rabbit would be a cripple for life. I think we are pretty safe by this time, however. Thank you, Bunny; I need not trouble you any more." So saying, he releases the visible rabbit, and taking off the cover the bran is found to have disappeared, and the missing rabbit to have taken the place in the goblet; while on turning over the borrowed hat the vanished bran pours from it.

The reader who has duly followed our descriptions of the appliances employed in the magic art will have little difficulty in solving the riddle of this trick. The performer first comes forward with an egg palmed in one hand, and with a small rabbit in an inner breast-pocket on each side of his coat. The first step is the pretended finding of *something* (it is not stated what) in the hat. The owner is requested to take it out, and while all eyes are naturally turned to see what the article may prove to be, the performer, without apparent intention, presses the mouth of the hat with both hands to his breast, and tilts one of the rabbits into it. This is next produced, and in placing it on the ground at his feet, the performer brings the the second rabbit in the same manner into the hat. When he undertakes to pass the one rabbit into the other, he places both upon the table which contains the rabbit-trap, and, standing sideways to the audience, pushes the hindmost, under cover of the other, through the trap. This particular rabbit is not again produced, the rabbit in the "bran glasss," being another as much like it as possible. It only remains to explain how the bran comes into the borrowed hat. This is effected by having a black alapaca bag filled with bran in one of the *profondes* or under the waistcoat of the performer. Then a bag is introduced into the hat after the manner of the goblet

and the bran having been allowed to run out, the bag is rolled up in the palm, and so removed, the bran remaining, to be produced in due course.

#### THE FAIRY STAR.

This is one of the most telling of stage card tricks. The performer, coming forward with a pack of cards, allows six to be chosen. His assistant meanwhile brings forward and places on a table a handsome gilt "star" on the stand. The performer, collecting the chosen cards, places them in his pistol, and fires them at the star, when, at the moment of the explosion, they are seen to attach themselves one to each of its points as in Fig.



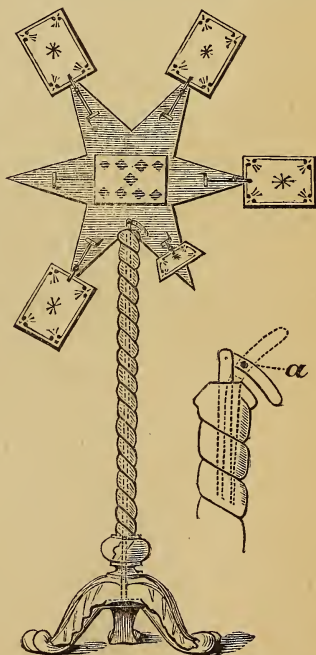
The principal point to be explained is the construction of the star. Behind each "ray" is a moveable arm, working on a spring hinge at about two inches distance from the point, and carrying a spring clip at its other end, wherein to insert a card. (See Fig. representing a back view of the apparatus.) A card being placed in each of the clips, the six arm, with the cards attached to them, are folded down one by one behind the centre of the star, which is just large enough to conceal them. Each card, as folded, holds down the one which has preceded it. When the last card is folded down, the free end of a moveable button or lever at the top of the pillar on which the star rests is so turned

as to press upon the arm which holds the card last folded, and thus to keep it and the five other cards preceding it in place.

This button, however, is so arranged as to be instantly withdrawn upon an upward movement being communicated to a wire rod which passes up the centre of the pillar, and terminates in a flat disc of metal at its foot. The apparatus, thus prepared, is placed immediately over one of the pistons of the table. At the moment of firing the pistol the cord of the piston is pulled. The piston rises, pressing up the disc and wire rod, the button is withdrawn, and the arms, being thereby released, revert to their natural position, exhibiting a card upon each point of the star.

Others, again, use what are called "longs and shorts"—i. e., two packs of cards, one of which has had a small portion shaved off its length or breadth. The performer offers the uncut pack for the company to withdraw from, letting each person retain his card, and then secretly exchanging the pack for the shortened pack, he requests each of the drawers (singly) to replace his card, and to shuffle freely. The substituted pack being a shade smaller than the returned card, the latter becomes a "long" card; and therefore, however well the cards are shuffled, the performer is able, with absolute certainty, to cut at that particular card. "Here is your card," he remarks, "the knave of diamonds." As he names the card, the assistant, behind the scenes, takes the cue, and attaches a corresponding card to the star. The card named is removed from the pack and laid upon the table, in order to be subsequently placed in the pistol, and a second drawn card is returned and shuffled with the like result.

The star may, in the absence of a mechanical table, be placed on the hand, the disc being pushed up by the fingers. Some



stars have a moveable stud at the the side of the pillar, connected with the rod within, to facilitate this mode of working the trick.

#### THE CARD BOUQUET,

This is a trick very similar in effect to the last described, though differing a little as to the manner of the appearance of the cards. Six cards are drawn, and placed in a pistol, as in the last case. A vase (apparently of china, but really of tin, japanned), containing a handsome bouquet, is placed on the table, and, at the instant of firing, the six cards appear ranged in a semicircle above the flowers in the bouquet. (See Fig. In this instance, the cards are attached to the branches of a sort of fan, so constructed as to open of its own accord, unless forcibly kept closed. The cards having been duly placed in position, this fan is shut, and pressed downwards through a narrow opening in the lower part of the vase, the pressure of whose sides keeps it, for the time being, closed. When pressed upwards by the action of a piston, the fan rises above the level of the flowers, and at the same time opens and exhibits the six cards.

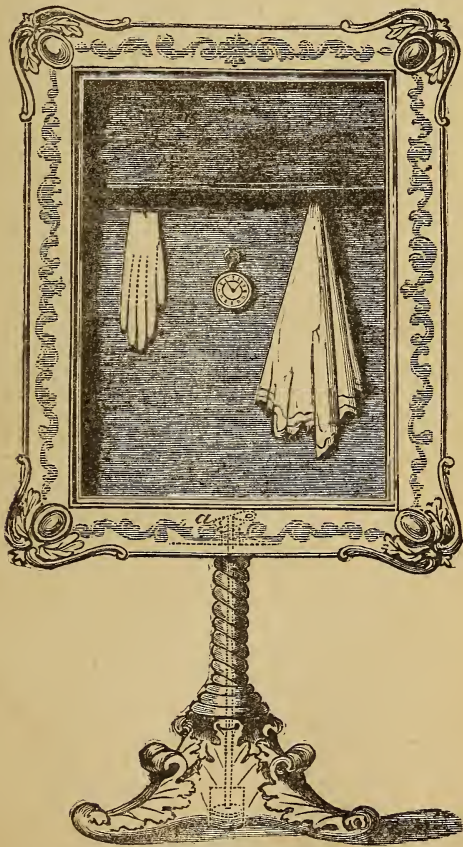
The vase is sometimes made with a second pedal, to produce a second series of six cards. In this case twelve cards are drawn; six of these first appear, and then, at the command of the performer, these six suddenly change to the other six. This is effected as follows:—The twelve cards are pasted back to back in couples. Each of the six arms which hold the cards is arranged as to be capable of being turned half round (after the manner of the centre of the "watch target"), in which position it is retained by a catch, flying back however to its old position as soon as the catch is released. This six arms are each turned round in this manner, bringing what are naturally the hindmost cards in front. The movement of the first lever exhibits these cards; that of the second lever releases the six catches, when the arms instantly fly round and reveal the other six cards, into which those first exhibited appear to have changed.





## THE MAGIC PICTURE FRAME.

The performer, borrows this time a lady's handkerchief and other small articles. These latter he rolls up in a handkerchief



He looks about in search of his pistol, which is immediately afterwards brought in by the assistant. The performer places



the handkerchief, etc., in the pistol, the assistant meanwhile bringing forward and placing on the table a handsome picture-frame, mounted on a stand. It contains no picture, the space which the picture should occupy being filled by board covered with black cloth. The performer takes aim at it, and fires, when the borrowed articles are seen instantly to attach themselves to the black background, whence, being removed, they are handed to the owners for identification.

The picture-frame, which is of the appearance shown in Fig. and stands altogether about two feet high, is backed by a sort of wooden box, an inch and a half in depth, and a little smaller than the external measurement of the frame. The inside of this box is covered with black cloth, and in fact from the true back of the frame; and it is upon this that the borrowed objects are fastened by means of small sharp hooks, the back opening on hinges to facilitate the doing so. An ordinary spring roller-blind, also of black cloth, works up and down just behind the opening of the frame. We have said an ordinary spring blind, but, in truth, the usual check at the side is wanting, and the blind therefore, if drawn down, instantly flies up again, unless held down from the elbow. The blind terminates at bottom in a square lath, five-eighths of an inch in length by three eighths in thickness, with a wire pin, half-an-inch in length, projecting at right angles from its hinder side. The ends of this lath, when the blind is drawn down, sink into two uprigh grooves, one at each side of the frame, thereby keeping the latter square, and the pin in a horizontal



position. The catch is now hooked over the pin, thus holding the blind down. A wire rod, attached to this catch, passes down the column on which the frame stands, and terminates in the usual disc or pedal at bottom.

The sudden appearance of the articles in the frame is thus sufficiently accounted for, but it remains to be explained in what manner they were placed there, as they have (apparently) never been removed from the sight of the audience what is placed upon the table is a substitute handkerchief, similarly rolled up, while the original is dropped on the *servante*,

and carried off by the assistant when he brings in the pistol. Having thus obtained possession of the articles, he quickly places them in the frame, and draws down and fastens the blind. This done, he closes the door at the back, and brings forward the frame, taking care to place it immediately over one of the pistons of the table. As the pistol is fired he pulls the cord, the blind flies up, and the articles are revealed.

THE FLYING WATCHES AND THE BROKEN PLATE.



This is a rather more elaborate form of the trick last described. The performer collects three or four watches from the company, the assistant, meanwhile, being sent to fetch a plate. On his return, the watches are laid one by one on the plate, and he is ordered to place them on the table. In attempting to do so he trips and falls, the watches being scattered in all directions, and the plate being smashed to pieces. The performer reprimands the offender for his carelessness, and picking up the watches, finds that they are injured in various ways. After a momentary hesitation, he hits on a way of repairing the damage. Calling for his pistol, he drops the battered watches and the fragments of the plate into it, keeping all down with a wad of newspaper. The assistant now brings in the picture frame, as in the last trick, and the performer taking good aim, fires at it. At the instant of firing, the plate is seen restored in the centre of the frame, with the borrowed watches encircling it. The performer advances to remove and return them to the owners, but is (or appears to be) thunder-struck at perceiving that the restoration is incomplete, a large piece being missing from the plate. (See Fig.) After a moment's reflection, he discovers the cause of the defect, for looking about upon the stage he finds and picks up a fragment which he had overlooked when he put the rest in the pistol, and which consequently is wanting in the restored plate. He apologizes for the oversight, and proceeds to remedy it. Standing at the farthest portion of the stage, he makes the motion of throwing the recovered fragment towards the frame. It is seen to vanish from his hand, and the plate at the same moment appears whole as at first. The plate is removed, and with the restored watches handed to the audience for examination, when the closest inspection fails to discover any trace of fracture.

The first point to be explained is the mode in which the assistant obtains possession of the borrowed watches, in order to place them in the frame. The watches are collected by the performer in a changing apparatus. In this is placed beforehand a like number of dummy watches, and it is these latter which are placed on the plate, and meet the predestinated downfall. The apparatus being apparently left empty, no suspicion is excited by the fact that the assistant, when sent to fetch the pistol or the frame, carries it off as no longer needed.

The sudden restoration of the piece apparently wanting in the plate, though marvellous to the uninitiated, is really effected by very simple means. The restored plate is throughout whole and unbroken, but the effect of a piece wanting is produced by covering one portion of its outer rim with an angular piece of black velvet or alapaca, similar to that which

covers the back of the frame. This illusive effect is perfect. The frame is provided with two pedals, the first releasing the black blind in front of the plate and watches, and the second serving to withdraw the angular piece of cloth already mentioned, and thus (apparently) effecting the complete restoration of the plate. The pretended disappearance of the broken piece from the hand at the moment of throwing is effected by taking it first in the left hand, and thence apparently transferring it to the right by the *tourniquet*, so that when the right hand is opened in the act of throwing, it is naturally found empty.

THE SPHINX.—(See *Frontspiece.*)

Few tricks have of late years caused so great a sensation as this now well-known illusion, which was first introduced to the London public by the late Colonel Stodare. We cannot better preface the explanation of the trick than by quoting a portion of the London *Times* notice on the subject.

".....Most intricate is the problem proposed by Colonel Stodare, when, in addition to his admirable feats of ventriloquism and legerdemain, he presents to his patrons a novel illusion called the 'Sphinx.' Placing upon an uncovered table a chest similar in size to the the cases commonly occupied by stuffed dogs or foxes, he removes the side facing the spectators and reveals a head attired after the fashion of an Egyptian Sphinx. To avoid the suspicion of ventriloquism, he retires to a distance from the figure supposed to be too great for the practice of the art, taking his position on the border-line of the stalls and the area, while the chest is on the stage. Thus stationed, he calls upon the Sphinx to open its eyes, which it does—to smile, which it does also, though the habitual expression of its countenance is most melancholy, and to make a speech, which it does also this being the miraculous part of the exhibition. Not only with perspicuity, but with something like eloquence, does it utter some twenty lines of verse; and while its countenance is animated and expressive, the movement of the lips, in which there is nothing mechanical, exactly corresponds to the sounds articulated.

"This is certainly one of the most extraordinary illusions ever presented to the public. That the speech is spoken by a human voice there is no doubt, but how is a head to be contrived which, being detached from anything like a body, confined in a case, which it completely fills, and placed on a bare-legged table, will accompany a speech, that apparently proceeds from its lips, with a strictly appropriate movement of the mouth, and play of the countenance that is the reverse of mechanical? Eels, as we all know, can wiggle about after they



have been chopped into half-a-dozen pieces ; but a head that, like that of the Physician Douban, in the Arabian tales, pursues its eloquence after it has been served from its body, scarcely comes within the reach of possibilities ; unless, indeed, the old-fashioned assertion that ' King Charles walked and talked half-an-hour after his head was cut off,' is to be received, not as an illustration of defective punctuation, but as a positive historical statement.

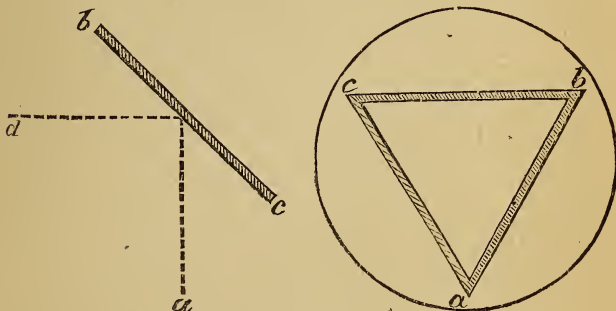
" Davus might have solved the ' Anthropoglossus,' but Colonel Stodare presents us with a Sphinx that is really worthy of an *Œdipus*."

For the benefit of those who have never seen this illusion presented upon the stage, we will describe its effect a little more minutely. The Sphinx is always made a separate portion of the entertainment, as it is necessary to lower the curtain for a few moments before and after its appearance, in order to arrange and remove the necessary preparations. The curtain rises, and reveals a round or oval table, supported upon three slender legs, and utterly devoid of drapery. This stands in a curtained recess of ten or twelve feet square, open on the side towards the audience. The performer comes forward bearing a cloth-covered box, fifteen or twenty inches square, and places it upon the table already mentioned. He then unlocks the box, the front of which drops down, so as to give a perfect view of the interior, in which is seen a head of Egyptian fashion, and colored in perfect imitation of life. The performer now retires to a position in the very midst of the audience and raising his wand, says in a tone of command, "Sphinx, awake!" The Sphinx slowly opens its eyes, looking first to the front with a strong gaze ; then, as if gradually gaining consciousness, to the one side and the other, the head moving slightly with the eyes. Questions are put by the performer to the head, and are answered by it, the play of the mouth and features being in perfect harmony with the sounds uttered. Finally, in answer to a query of the operator, the Sphinx declaims a neatly turned oracle in verse. This concludes the exhibition, and the performer closes the box. Should the audience call for an *enchore*, the performer addresses them to the following or some similar effect : | " Ladies and gentlemen, I am glad that the Sphinx has afforded you satisfaction, and I should be only too pleased to be able to indulge the desire you kindly testify of seeing it again. Unfortunately, this is not possible. The charm by which I am enabled, as you have seen, to revivify for a space the ashes of an ancient Egyptian, who lived and died some centuries ago, lasts but for fifteen minutes. That time has now expired, and the head which has astonished you with its mysterious eloquence has again returned to its original dust." As he speaks the last words, he again



opens the box, and the head is found to have disappeared, leaving in its place a handful of ashes.

This singular illusion depends upon the well-known principle, common to optics as to mechanics, that "the angle of reflection is equal to the angle of incidence." Thus, if a person standing at the point *a*, look into the mirror placed in the position indicated by the line *b c*, he will see reflected, not himself, but whatever object may be placed at the point *d*. B,



an ingenious application of the principle a looking-glass may be used to conceal a given object behind it, while at the same time an image reflected in the glass may be made to represent what would be presumably seen if no glass were there, and thus prevent the presence of the mirror from being suspected. This is the secret of the Sphinx. The table, as already mentioned, has three legs, one in front, and one at each side. Between these legs the spectator sees apparently the curtains at the back of the recess, but really a reflection of the curtains at the sides. The space between the middle leg and that on either side is occupied by pieces of looking-glass which represents a ground plan of the arrangement), extending from *a* to *b*, and *a* to *c*. The glass extends quite down to the floor, which is covered with cloth of the same material and color as the surrounding curtains. The spectators, therefore, looking towards the table, see above it the curtains at the back, and below it the reflection of the curtains at the sides; which, however, if the relative angles are properly arranged, appears to be simply the continuation or lower portion of the curtains at the back. The illusion is perfect, and the spectator, from the position assigned to him, cannot possibly discover, by the evidence of his senses, that he is looking at any other than an ordinary

bare-legged table, with the background visible in the usual way.

The rest is a very simple matter. The person who is represent the Sphinx is beforehand placed, duly attired, underneath the table. There is a trap in the table through which he can pass his head at the proper moment. This trap is a round piece of wood, covered to match the surface of the table, and working on a hinge on the side nearest to the audience. It has no spring, but is kept closed by means of button on the opposite side, and when released hangs down perpendicularly. It must be large enough to allow the passage of the somewhat elaborate headpiece of the Sphinx, and would therefore leave an open space visible round the neck. This difficulty is met by the expedient of having a wooden collar, whose upper surface is a facsimile in size and pattern of the trap fastened round the neck of the representative of the Sphinx. When he lifts his head up through the trap, this collar exactly fills the opening, and thus shows no break in the surface of the table. The box is bottomless, and when brought forward by the performer is empty. A little caution has to be observed in placing it upon the table, for, if the performer were to approach the table *from the side*, his legs would be reflected in the glass, and would thereby betray the secret. He must therefore make his appearance from some quarter *outside* of the curtained recess, and advance to a position well in front of, and at some little distance from the table, when, by moving in a straight line from the audience towards the middle leg *a*, he prevents this inconvenient reflection. The placing the box upon the table, and the unlocking it, allow some time for the representative of Sphinx to get his head into position within it. This done, the box is opened, and the rest depends on the dramatic talent of the performer and his assistant. The performance being concluded, the box is again locked, and the head withdrawn, a handful of ashes being introduced on the trap in its stead.

The angle at which the two mirrors should be set cannot be determined absolutely, but will vary according to the distance and position of the surrounding drapery.

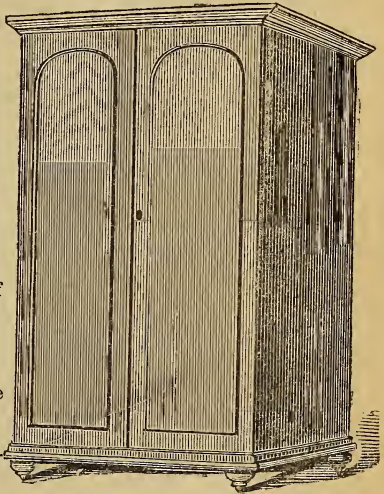
Some performers use a shawl or a screen of cardboard in place of the box, but we doubt whether any method is more effective than that above described.

The ghastly illusion of the so-called "Decapitated Head," is merely the "Sphinx," in a less pleasant form.

#### THE CABINET OF PROTEUS.

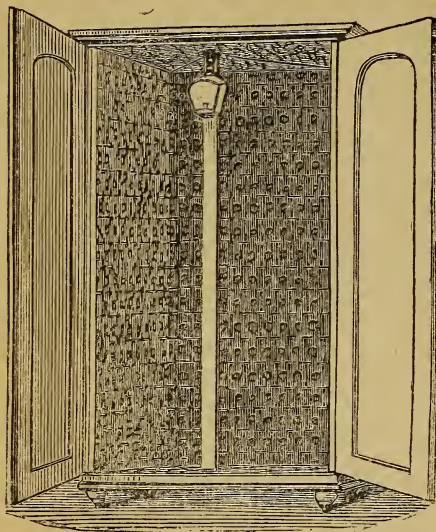
This is another adaptation of the principle on which the Sphinx illusion is founded. It is the joint invention of Messrs.

Pepper and Tobin, by whom it was patented in 1865. The first steps towards a patent for the Sphinx were also taken in the same year, but the latter invention never preceded beyond provisional protection. The Cabinet of Proteus is a wooden closet, 7 to 8 feet in height by four or five feet square, supported on short legs, so as to exclude the idea of any communication with the floor. (See Fig.) It has folding doors and an upright pillar extends from top to bottom of the interior, at about the centre of the cabinet. At the top of this pillar, in front is fixed a lamp, so that the whole of the interior is brightly illuminated.



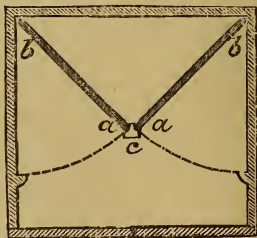
The cabinet may be used in various ways. One of the most striking is as follows: The folding doors are opened, disclosing the interior perfectly empty. (See Fig.) The exhibitor directs his assistant to walk into the cabinet. He does so, and the doors are closed. Meanwhile, a couple of gentlemen, selected by the audience, are invited to stand behind or beside the cabinet, and see that no one obtains ingress or egress by any secret opening. Notwithstanding these precautions, when the doors are again opened, the assistant is found to have vanished, and another person, different in drees, in stature, and in complexion, is found in his place. This person steps forth, makes his bow, and retires. Again the cabinet, now empty, is closed, and after an interval of a few moments, again opened. This time human skeleton is found to occupy the vacant space. This ghastly object having been removed, and the door having been once more closed and opened, another person, say a lady, appears. This person having retired, the doors are again closed; and when the are again opened, the person who first entered is once more found within. A committee from the audience are now invited to examine the cabinet within and without, but all their scrutiny cannot detect any hidden space, even sufficient to conceal a mouse.

An examination of Fig. representing a ground plan of the cabinet, will make plain the seeming mystery. A moveable flap *a b*, working on hinges at *b*, extends from top to bottom



of each side, resting when thrown open against the post *c* in the middle and thus enclosing a triangular space at the back of the cabinet. The outer surfaces of these flaps (i.e., the surfaces exposed when they are folded back against the sides of the cabinet) are, like the rest of the interior, covered with wall paper, of a crimson or other dark color. The opposite sides of

the flaps are of looking-glass, and when the flaps are folded back against the posts, reflect the surfaces against which they previously rested, and which are covered with paper of the same pattern as the rest. The effect to the eye of the spectator is that of a perfectly empty chamber though, as we have seen, there is in reality an enclosed triangular space behind the post. This is capable of containing two or three persons, and here it is that the persons and things intended to appear in succession are concealed. The assistant, entering in sight of the audience, changes places, as the door is closed, with one of the other persons. This person having retired, and the door being again closed, those who are still within place the skeleton in position in front of the post, and again

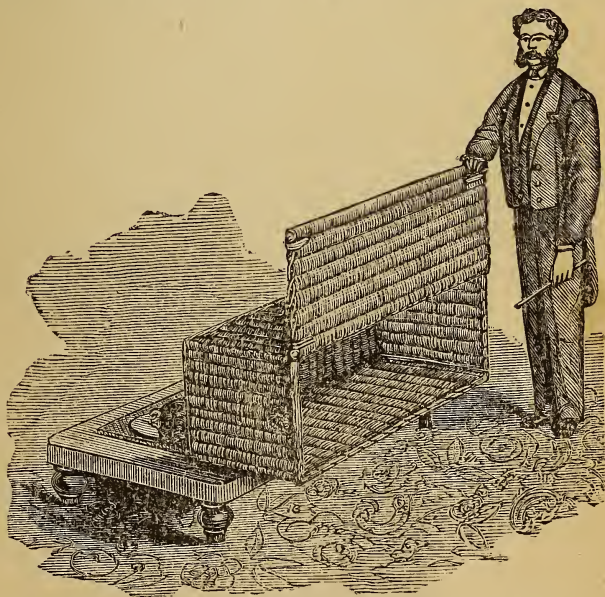




retire to their hiding-place. When all the rest have appeared, the person who first entered presses the flaps against the sides of the cabinet, against which they are retained by a spring lock on each side, and the public may then safely be admitted, as their closet inspection cannot possibly discover the secret.

#### THE INDIAN BASKET TRICK.

This is another of the sensational feats identified with the name of Colonel Stodare, and is imitated from a similar illusion performed by the Indian conjurors. It is not a pleasant trick to witness, but, like the "Decapitated Head," it drew immense crowds, its fictitious horror being apparently its chief attraction. Its effect, as the trick was originally presented by Stodare, is as follows :— A large oblong basket, say five feet by two, and as deep as wide, is brought in and placed on a low



stand or bench, so as to be raised clear of the stage. The performer comes forward with a drawn sword in his right hand,



and leading with the other hand a young lady, dressed in a closely-fitting robe of black velvet. Reproaching her upon some pretended ground of complaint, he declares that she must be punished, and forthwith begins to blindfold her eyes. She simulates terror, begging for mercy, and finally escaping from him, runs off the stage. He follows her, and instantly reappears, dragging her by the wrist. Regardless for her sobs and cries, he compels her to enter the basket, in which she lies down, and the lid is closed. Simulating an access of fury, he trusts the sword through the basket (from the front) in various places. Piercing screams are heard from the interior, and the sword when withdrawn is seen to be red with blood. The screams gradually subside, and all is still. A thrill of horror runs through the audience, who are half inclined to call in the police, and hand over the professor to the nearest magistrate. For a moment there is a pause, and then the performer, calmly wiping the bloody sword on a white pocket-handkerchief, says, ladies and gentlemen, I fear you imagine that I have hurt the lady who was the subject of this experiment. Pray disabuse yourselves of such an idea. She had disobeyed me, and I therefore determined to punish her by giving her a little fright ; but nothing more. The fact is, she had left the basket some time before I trust the sword into it. You don't believe me, I see. Allow me to show you, in the first place, that the basket is empty." He turns over the basket accordingly, and shows that the lady has vanished. "Should you desire further proof, the lady will answer for herself." The lady at this moment comes forward from a different portion of the room, and having made her bow, retires.

This startling illusion is performed as follows :—To begin with, there are *two* ladies employed, in figure and general appearance as nearly alike as possible. Their dress is also exactly similar. The little dramatic scene with which the trick commences is designed to impress upon the audience the features of the lady who first appears. When she is blindfolded, she, as already mentioned, runs off the stage. The performer runs after her, and apparently bringing her back, really brings back in her place the second lady, who is standing in readiness, blindfolded in precisely the same way, behind the scenes. As the bandage covers the greater part of her features, there is little fear of the spectators detecting the substitution that has taken place. The substitute lady now enters the basket, where she lies, compressing herself into a small compass as possible, along the back. Knowing the position which she occupies, it is not very difficult matter for the operator so to direct the trusts of the sword as to avoid any risk in injuring her. The chief thing to be attended to for this purpose is to thrust always in an *upward* direction. The appearance of

blood on the sword may be produced either by the lady in the basket drawing along the blade, as it is withdrawn after each thrust, a sponge saturated with some crimson fluid, or by a mechanical arrangement in the hilt, causing the supposed blood, on pressure, to trickle down the blade.

The only point that remains to be explained is the difficulty which will probably already have suggested itself to the reader, viz., "How does the performer manage to show the basket empty at the close of the trick?" Simply by having the basket made on the principle of the "inexhaustible box." The performer takes care to tilt the basket over to the front *before* he raises the lid. This leaves the lady on the true bottom of the basket (see Fig., while a moveable flap, fixed at right angles to the bottom, and lying in its normal position flat against the front of the basket, for the time being represents the bottom to the eye of the audience. While the basket is thus shown apparently empty, the lady who first appeared in the trick comes forward, and is immediately recognized by the audience, and as they are fully persuaded that she the person placed in the basket, the inference that she has escaped from it by some quasi-supernatural means seems inevitable.

The above is the form in which the trick was first introduced to the public, but another *modus operandi* has since been adopted by some performers. The low table or bench on which the basket is placed is in this case constructed on the principle of the Sphinx-table, with looking-glass between the legs, and with a large trap in the top. The basket used is not made like the inexhaustible box, but the bottom is moveable, and hinged against the front, so as to lift up flat against it when required. One lady only is employed. When she is about to step into the basket, the bottom is pushed up from below, and she thus steps through the basket and the table, and thence passes through a trap-door, beneath the stage. The basket is then closed, and the bottom allowed to fall back into its place. As the basket is left in this case empty, the performer may thrust into it in any direction at pleasure, the screams being uttered by the lady from her safe quarters below. At the proper moment the performer lifts the basket bodily off the table, and shows it really empty, while the lady, as in the former case appears in some other quarter.

#### THE MAGIC DRUM.

This is in appearance an ordinary side-drum, but being hung up by cords from the ceiling, it will forthwith, without any visible drumsticks, give either a single rap or a roll, or keep time to any piece of music. It will further answer ques-

tions and tell fortunes, indicate chosen cards, etc., after the manner of the magic bell.

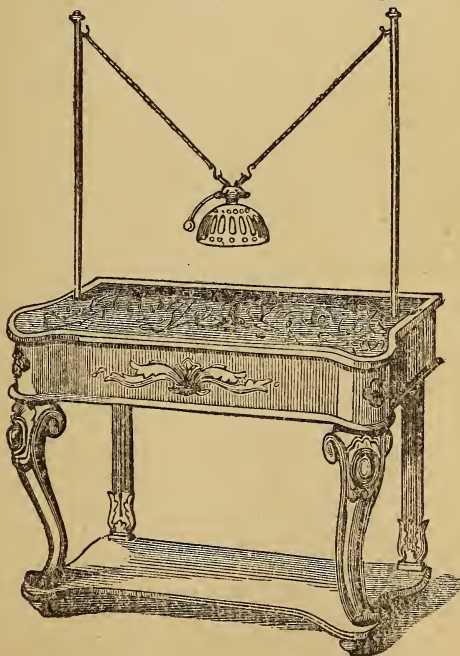
These mysterious effects are produced by two hammers or drumsticks, fixed against one end of the drum on the inside. Each of these is attached to the keeper of an electro-magnet, but there is a difference in the mode of their working. One works after the manner of the bell, giving a single tap whenever contact is made, but thenceforward remaining silent until the circuit is again broken and again completed. In other words, each pressure of the connecting stud produces one rap, and no more. The second hammer is differently arranged. By means of what is called a "contact-breaker," the movement of the keeper, when attracted by the magnet, of itself breaks the circuit. The circuit being broken, the iron is no longer magnetic, and the keeper flies back to its old position, thereby once more completing the circuit. As long as the pressure on the stud continues, therefore, the circuit is alternately made and broken in rapid succession, involving a corresponding movement of the keeper and hammer, and producing a "roll" of the drum. The use of the two hammers involves the necessity of the two electrical circuits and two connecting studs, and of three cords to suspend the drum (one being common to both circuits). With a little practice in the management of the two studs, the single rapper may be made to beat time to a tune, while the other stud brines in the roll at appropriate intervals.

There are some drums (of an inferior character) made with one hammer only ; such hammer being arranged for the roll. Where it is desired to give a single rap, this may be effected by pressing and instantly releasing the stud with a light, quick touch ; but some little dexterity is required.

In the case of all these appliances for magically answering questions, it is necessary that the assistant who has the control of the apparatus should be in such a position as to distinctly hear the questions asked. In fortune-telling matters the answer may generally be left to his own discretion ; but for indicating what card is chosen, etc., it is necessary either that an agreed card be forced, or that a carefully arranged code of verbal signals should be employed, whereby the form of the question may itself indicate the proper answer. Considerable fun may be caused by the magician selecting an evidently "engaged" couple, and after asking how many months it will be before they are married, etc., inquiring, in a stage whisper, how many children they are destined to be blest with. The drum raps steadily up to (say) five, and this is accepted as the answer, when, after a moment's pause, two more raps are heard *in quick succession*. This alarming omen is received with general laughter, amid which the drum gives another rap, and

then another, continuing until the performer, scandalized at its behaviour, unhooks it from the cords, and carries it, still rapping, off the stage. The last effect is wholly independent of electricity, being produced by the performer tapping with his fingers that one end of the drum which for the time being is farthest from the audience.

There are some few other tricks performed by the aid of electricity, but any one who understands the principle of those above described may make a very shrewd guess at the working of the remainder. All tricks of this class, though ingenious and effective, are open to one or two serious objections. In the first place, the apparatus is very costly, and secondly, they are unpleasantly liable from the nicety of their mechanism and the absolute necessity of perfect electrical connection in all their parts, to hang fire at the critical moment, and leave the operator in a very embarrassing position. Imagine the feelings





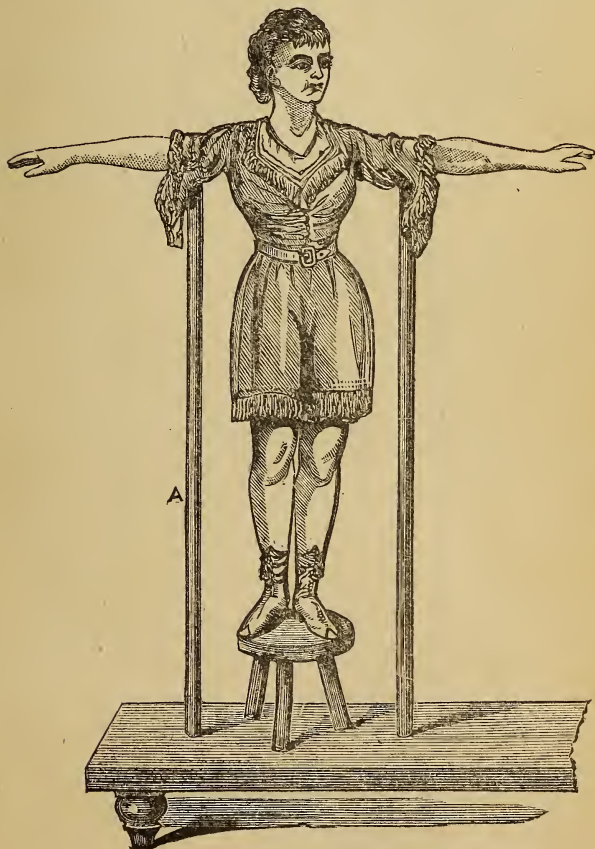
of a performer who, having just introduced his wonderful drum, which is to display unheard-of oracular powers, finds that the instrument remains as mute as the celebrated harp of Tara's hall, and refuses to bear out in the smallest degree, his grandiloquent assertions. Yes this unpleasant result may occur at any time from the simple breaking of a wire, or some even slighter cause. This, it appears to us, is a serious drawback to the electrical tricks, though where they are exhibited at their best illusions are more beautiful, or have more of genuine magic about them.

We should mention, before quitting the subject of these tricks, that in order to avoid the trouble and expense of fixing the necessary conducting wires in a building not especially appropriated to magical performances, an upright brass rod (which may be detached at pleasure, is sometime fitted on each side of the performer's table (see Fig.), and the apparatus in use (drum, bell, cash-box, etc.) is suspended by appropriate cords between these rods. The conducting wires are connected within the table with the lower ends of the brass uprights, and thence pass down its hinder legs to the battery behind the scenes. There are many considerations of convenience in favor of this arrangement, but the tricks performed are less effective than where the apparatus is hung fairly from the ceiling, and apparently out of all possible reach of mechanical influence.

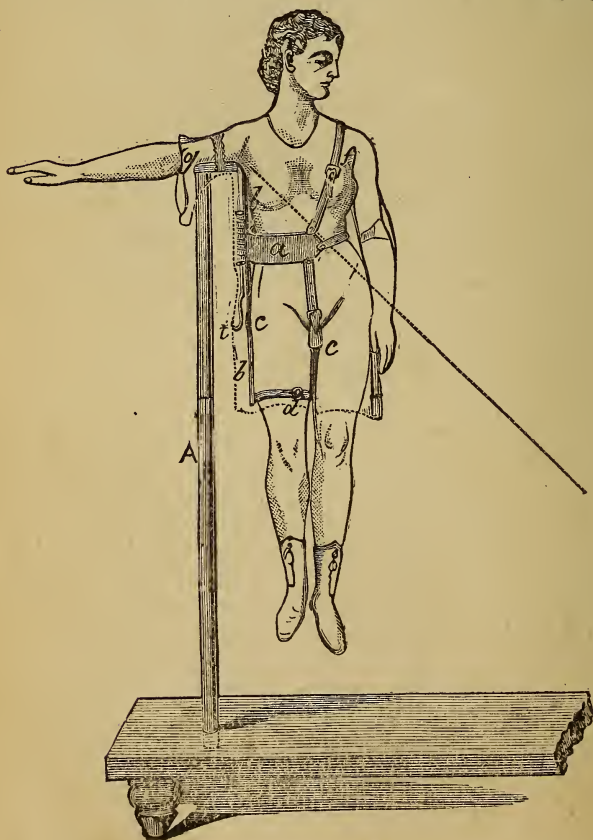
#### THE ARIAL SUSPENSION OR A LIVING WOMAN MADE TO RECLINE IN MID AIR.

This is a very old trick, performed originally by the Indian jugglers, who kept the *modus eperandi* a profound secret. The ingenuity, however of Robert Houdin penetrated the mystery, and made it a special feature of his *seances fantastiques*. The public mind was much interested in the anaesthetic quality of ether, which had recently been discovered. Robert Houdin, manipulated this fact into a valuable advertisement. He gave out what he had discovered in the popular anaesthetic a still more marvellous property, viz., that when inhaled under certain conditions, it neutralized the attraction of gravitation in the person inhaling it, who became, for the time being, light as air. In proof of this, he brought forward his youngest son, then a child of ten or thereabouts, and after having made him smell at a small phial, really empty, but supposed to contain ether, caused him to recline in mid-air, with no other support than that afforded by all appearance, an ordinary walking-stick, placed in a vertical position under the right elbow. It is characteristic of Robert Houdin's minute attention to the *mise en scene* of a trick, that while his son sniffed at the empty bottle, his assistant behind the scenes, poured genuine ether upon a

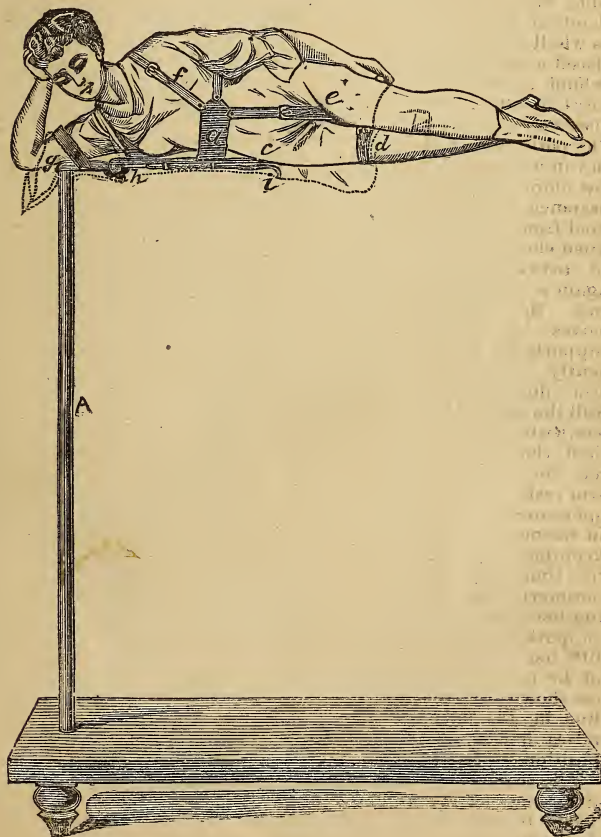
hot shovel, so that the fumes, reaching the nostrals of the audience, might prove, indirectly but convincingly, that ether was really employed. After the retirement of Robert Houdin from the stage, the trick fell comparatively out of notice, till it was revived in a new form by the Fakir of Oolu (Professor Sylvester) in England, and contemporaneously by De Vere on the



Continent. A full grown young lady was in this case the subject of the illusion, and was made, while still suspended in air, to assume various costumes and characters. The illusion, in this new form, took the fancy of the public, and brought forth a host of imitators; but few have presented it with the same completeness as the two performers named. For a time it produced quite a marked sensation, and equal crowds thronging



to see Sylvester in London, and De Vere in Paris, St. Petersburg, Brussels, Pesth, Dresden, Strasburg, and other continental cities. Recent mechanical improvements, to which the last-named Professor has materially contributed, have greatly heightened the effect of the trick—the lady being made to rise spontaneously from the perpendicular to the horizontal

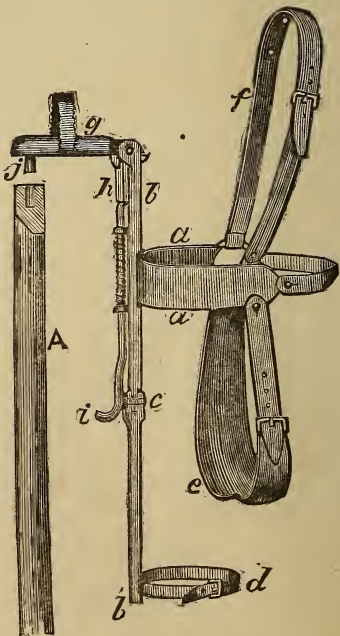




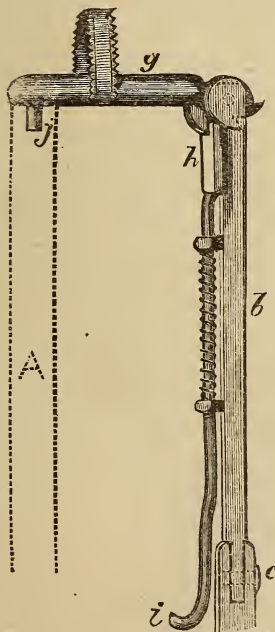
position, and to continue to float in the air after her last ostensible support has been removed.

Apart from these special mysteries, which we are not at liberty to reveal, the trick is as follows:—The performer brings forward the girl or boy who is to be the subject of the illusion, and who is dressed in some fancy costume. A low bench or table, say five feet in length by two in width, and on legs about six inches in height, is brought forward, and shown to be wholly disconnected from the floor or the stage. On this is placed a small stool, on which the subject of the experiment (whom, in the present instance, we will suppose to be a young lady) mounts. She extends her arms, and under each is placed a stout rod on pole of appropriate length. (See Fig.) The performer makes pretended mesmeric passes over her, and in a minute or two her head is seen to droop, and after a few more passes her eyes close, and she is, to all external appearance, in a mesmeric sleep. The operator now takes the stool from under her feet, when she hangs suspended between two rods. Again a few more passes, and the operator removes the rod that supports the left arm, and gently mesmerises the arm down to the side. Still the girl hangs motionless, with no other support than the single upright rod on which her right arm rests. (See Fig.) The operator now drapes her in various costumes, still keeping up from time to time the supposed mesmeric passes. Bending her right arm so as to support her head, he next lifts her gently to an angle of  $45^{\circ}$  to the upright rod (as shown by the dotted line in Fig. and finally raises her to a horizontal position, as in Fig.

An inspection of the diagrams will already have furnished the clue to the mystery.



Of the two upright rods, one (that placed under the left arm) is wholly without preparation, and may be freely handed for examination. The other, *A*, is either of iron throughout (this was the case with the pretended walking-stick used by Robert Houdin) or of well-seasoned wood with an iron core, and capable of bearing a very heavy weight. The lower part of this sinks into a socket in the low board or or table already mentioned, and thus becomes, for the time being, a fixture. In the upper end is hollowed out a small space, about an inch in depth, for the purpose which will presently appear. —The subject of the experiment wears, underneath her page's costume, a sort of iron corset, or framework, similar to that shown in Figs. An iron girdle, *aa*, passes nearly round the waist, the circle being completed by a leather strap. At right angles to this, on the right side, is fixed an iron upright, *b b*, extending from just below the armpit nearly to the knee,



but with a joint *c* (working backwards only) at the hip, a strap *d*, round the leg, keeping it in position, so as to allow of bending the thigh. From the back of the iron girdle, in the centre proceeds a crutch *e*, also of iron, passing between the legs, and connected by a strap to the front of the girdle. A fourth strap *f*, connected with the girdle in front and rear, passes over the left shoulder, and prevents any risk of the apparatus slipping downwards. To the upper part of the upright, *b b*, immediately below the armpit, is rivited a short flat piece of iron, *g*, working freely upon it. The end of *g*, which forms the joint shown enlarged in Fig. is welded into a semicircular ratchet, with three teeth corresponding with the check *h*, lying parallel with *b b*, and which, in its normal position, is pressed up close into the teeth of the ratchet by a spring, but may be withdrawn by a downward pressure on the hook *i*. The opposite end *g* has projecting from its under side, at right angles, an iron plug, *j*, which just fits into the cavity

before mentioned in the top of the rod *A*. There is an opening in the under part of the sleeve, to give passage to this plug, which, when inserted in the corresponding cavity of *A*, makes *g*, relative to it, a fixture. The remainder of the iron framework (and with it the lady) remains moveable, to the extent that, by means of the joint at *g*, it can be made to describe an arc of 90° to the upright rod.

The mode of operation will now be clear. When the young lady mounts on the stool, and extends her arms, the performer, in placing the upright beneath them, takes care to let the lower end of *A* sink properly into the socket, and adapt the plug *j* to the cavity at top. The apparatus is now in the position shown in Fig., and when the stool is removed, the lady is left apparently resting on *A*, but in reality comfortably seated in her iron cage, the different parts of which are all carefully padded, so as to occasion her no discomfort. Her legs and arms, being quite free, may be placed in any position that the performer chooses; and when presently he lifts her into a slanting position, as shown by the dotted line in the figure the check *h* drops into the second tooth of the ratchet, and thus maintains her in that position. After a short interval she is lifted into the horizontal position as shown, when the check drops into the third tooth of the ratchet, and so maintains her, apparently sleeping upon an aerial couch. As the support terminates above the right knee, the legs are kept extended by muscular power. This attitude is therefore very fatiguing, and for that reason cannot be continued more than a few moments. To replace the body in an upright position, the performer places both hands under the recumbent figure, the left hand easily finding (through the tunic) and drawing down the hook *i* thereby withdrawing the check, and allowing the lady to sink down gently to the perpendicular. The stool is again placed under her feet, and the second upright under her left arm, before the operator begins to demesmerize her, which he does after the orthodox fashion with reverse passes, the lady stimulating as best she may the bewildered and half-scared expression of one newly awakened from a mesmeric trance.

#### THE BURNING GLOBE.

This is a hollow brass globe from four to six inches in diameter, mounted on a foot of about the same height, and surmounted by a cap or lid, so that it forms, in fact, a spherical canister. A raised band, also of brass, passes horizontally around the globe; and this, which is apparently a mere ornament, is really designed to conceal the fact that the globe is divided into two separate hemispheres, revolving one upon the other. Within this external globe is an inner one, divided

into two compartments, each having a separate opening and so contrived that each of these openings in turn, is made to correspond with the opening of the external globe, according as the upper hemisphere of the latter is moved round from right to left or the reverse way. The globe is prepared by placing a substitute handkerchief, or piece of cambric, in one or other of the inner compartments, and then bringing the other compartment into correspondence with the external opening. A borrowed handkerchief being openly placed in the empty compartment, the performer by merely giving a half turn to the foot of the apparatus, brings the compartment containing the substitute uppermost.

#### THE VANISHING GLOVES.

This is a capital trick with which to commence an entertainment; when coming, as it should do, unannounced, and before the performance proper has commenced, it has an air of improvisation which greatly enhances its effect, and at once awakens the attention of the audience.

The performer comes forward in full evening dress. While saying a few words by way of introduction to his entertainment, he begins to take off his gloves, commencing with that on his right hand. As soon as it is fairly off, he takes it in the right hand, waves the hand with a careless gesture, and the glove is gone. He begins to take off the other, walking as he does so behind his table, wherein his wand is laid. The left hand glove being removed, is rolled up into a ball, and transferred from the right hand to the left, which is immediately closed. The right hand picks up the wand, and with it touches the left, which being slowly opened, the second glove is found to have also disappeared.

The disappearance of the first glove is effected by means of a piece of cord elastic, attached to the back of the waistcoat, and thence passing down the sleeve. This should be of such a length as to allow the glove to be drawn down and put on the hand, and yet to pull it smartly up the sleeve and out of sight when released. It is desirable to have a hem round the wrist of the glove, and to pass the elastic through this like the cord of a bag, as it thereby draws the wrist portion of the glove together, and causes it to offer less hindrance to its passage up the sleeve. Upon taking off the glove, the performer retains it in his hand, and lets it go when he pleases. He must, however, take care to straighten his arm before letting it slip, as otherwise the elastic will remain comparatively slack, and the glove will, instead of disappearing with a flash, dangle ignominiously from the coat-cuff.

The left hand glove is got rid of by palming. The performer, standing behind his table as already mentioned, rolling the glove between his hands, and quickly twisting the fingers



inside, so as to bring it into more manageable form, pretends to place it in his left hand, but really palms it in his right. He now lowers the right hand to pick up his wand, and as the hand reaches the table, drops the glove on the *servante*. He now touches the left hand with the wand, in due course opening the hand and showing that the glove has departed.

Some performers vanish both gloves by means of elastic, one up the right sleeve, the other up the left, but in doing so they offend against one of the cardinal precepts of the art, viz., never to perform the same trick twice in succession by the same means. The audience having seen the manner of the first disappearance, are all on the alert, and are not unlikely on the second occasion to guess the means employed. If, on the other hand, the performer adopts the plan indicated above, the two modes of producing the effect being different, each renders it more difficult to discover the secret of the other.

#### A DOZEN BABIES FROM A HAT.

Among the things available for production, may be enumerated dolls, of which a dozen, each eight or nine inches in height, may be produced from a borrowed hat. The dolls for this purpose are of colored muslin, stretched over a framework or sketeton of spiral wire, after the fashion of the multiplying balls, and may be compressed vertically to a thickness of about three-quarters of an inch. A dozen of them may be packed within the hollow cannon-ball, described above, resuming their shape as soon as they are released.

#### THE TRANSFORMED HANDKERCHIEF.

The performer comes forward, requesting the loan of a lady's handkerchief. While it is being procured, he produces from the hair or whiskers of one of the spectators a lemon, which he carelessly trusts under somebody's nose in order to prove its genuineness. (The lemon, which, of course, was palmed, is a prepared one, from which the pulp has been scooped out, and which contains a substitute handkerchief, so cannot be handed for examination.) Turning for an instant towards the stage, he tosses the lemon to his assistant, who catches it, and places it on the table. The momentary turn from the audience enables him to get from under his waistband, and to palm, a little bundle of pieces of cambric, each about four inches square. Taking the borrowed handkerchief, he rolls it into a ball between his hands, and hands it (apparently) to some one to hold, in reality substituting the torn pieces of cambric. He then turns, and takes a few paces towards his table, meanwhile tucking the handkerchief under his waistcoat, and taking

therefrom in place of it a strip of cambric, about four or five feet long and four inches wide, rolled up into a small compass. This he palms. Suddenly turning back, he exclaims, "My dear sir, what *are* you doing with that handkerchief? I never told you to do that!" The innocent holder looks up in astonishment, but the performer continues, "Will you have the kindness to open the hankerchief?" He does so, and finds it in pieces. After a little chaff about making him pay for the damage, the performer says, "Well, I suppose I must show you how to restore it." Here he again takes the pieces, and folds them together, "See, you must take them as I do, and rub them very gently with the left hand." Substituting the prepared slip, he hands to him; but, when he begins to rub, exclaims again, "Dear me, dear me! what are you doing now? I told you the *left* hand. You are making matters worse than ever." The handkerchief is now found in a long strip. The performer endeavours to induce the owner to accept in this shape, which he assures her is the newest style; but she, naturally objects, and begs that it may be restored to its original condition. For that purpose the performer, rolling the slip into a ball, places it in his pistol and rams it down with his wand. Appearing to reflect for a moment, he says, "Where shall I fire it? Ah! suppose I aim at the lemon on the table?" "Bang!" goes the pistol, and the performer, taking a knife, cuts the lemon all round (flinging the rind carelessly on the stage), and produces the substitute handkerchief (professedly the original). He comes forward to the audience with it, and, after thanking the owner, makes a gesture of returning it; but, as if struck by a sudden thought, checks himself, and says, "I afraid it smells rather strong of the lemon. Will you allow me to scent it for you? I have some capital Eau de Cologne here." Going back to his table, he places the handkerchief on a plate, and pours scent on it, turning as he does so to the owner, and saying, "Please tell me when you think there is enough." While his back is turned, the attendant, who has been standing by holding a lighted candle, with a mischievous wink at the company, tilts the candle, and sets the handkerchief on fire. The performer apologizes for his assistant's stupidity, but appeals to the company to bear witness that it was no fault of his, and bringing forward the plate, with the handkerchief still blazing, offers it to the owner. She, of course, declines to take it, and the performer, remarking, "You don't like it in this condition; well, then, suppose I put it in paper for you," places the plate on the floor, telling the assistant to put it on the table, and runs off to get the paper. The attendant tries to lift off the plate, but finds that it burns his fingers. However, after several attempts, getting the plate a little nearer to the table at each, he manages to place it on the table. The little

by-play amuses the audience, and gives the performer the few moments which he requires for his preparations behind the scenes. Coming forward with a sheet of clean white paper, he wraps therein the still blazing handkerchief, crushing it together so as to extinguish the flames. He offers the packet so made to the lady, who, believing that it contains nothing but ashes, declines to receive it, when the professor tearing the paper apart, pulls out the handkerchief perfectly restored, while the burnt fragments have vanished.

The effect last mentioned is produced by the use of a double paper, pasted together round three thirds of its side, and thus forming a kind of bag in the centre. In this bag the performer, during his momentary absence from the stage, places the genuine handkerchief, folded so as to occupy as little space possible. The handkerchief, therefore, lies between the two thicknesses of the paper, and when the rolled up packet is torn open from outside, may be removed without disturbing the burnt fragments, which still remain inside the paper.

Where it is necessary, as for the purpose of this trick, to introduce some article into a lemon, the necessary preparation should be made as follows:—A lemon with a thick hard rind should be selected, and a plug-shaped piece, about an inch and a half in diameter, should be scooped with a sharp knife out of one end. The pulp may now be removed, leaving the rind a mere shell, while the piece originally cut out will form a kind of stopper, which may be secured in its place by thrusting a hair-pin or piece of wire through the fruit and plug from side to side, and nipping off the ends flush with the outer surface. When the performer exhibits the lemon, he takes care to have the cut end inwards towards his palm; so that the circular mark is concealed by the fingers, and when he desires to produce the handkerchief he cuts the opposite end.

#### TO PASS A BORROWED RING INTO AN EGG.

This is an effective conclusion to a ring trick. The necessary apparatus consists of two wooden egg-cups, inside one of which, at the bottom, is cut a mortice or slot just large enough to receive one-half the circumference of a lady's ring, and to hold it in an upright position. The second egg-cup has no speciality, being, in fact, merely a dummy, designed to be handed to the audience for inspection. An ordinary button-hook, or a piece of wire bent into the shape of a button-hook, completes the preparation.

We will assume that the performer has, in the course of one or other tricks already described, secretly obtained possession of a borrowed ring, which the audience believe still to remain in some place or apparatus in which they have

seen it deposited. The operator, retiring for an instant, returns with a plate of eggs in one hand, and the dummy egg-cup in the other. The special egg-cup, with the ring already in the mortice, is meanwhile placed either under his waistband, or in one or other of his *pochettes*, so as to be instantly get-at-able when required. Placing the eggs on the table, he hands round the egg-cup for inspection, that all may observe that it is wholly without preparation, and in turning to place the egg-cup on the table, he substitutes for it the one which contains the ring, but which the audience naturally believe to be that which they have just examined.

Bringing forward the plate of eggs, the performer requests the company to choose whichever they please. While they are making their selection, he carefully turns back his sleeves, showing indirectly that his hands are empty. Taking the chosen egg with the tips of his fingers, and showing it on all sides, to prove that there is no preparation about it, he says, "Now, ladies and gentlemen, you have seen me place the ring which this lady has kindly lent me in 'so-and-so'" (according to the place where it is supposed to be). "You have selected, of your own free choice, this particular egg among half-a-dozen others. I am about to command the ring to leave the place where it now is, and to pass into the very centre of this egg. If you think the egg is prepared in any way, it is open to you even now to choose another. You are all satisfied that the egg has not been tampered with? Well, then, just observe still that I have nothing in my hands. I have merely to say, 'One, two, three! Pass?' The ring is now in the egg." At the word, "Pass," the performer taps one end of the egg with his wand, just hard enough to crack it slightly. "Dear me," he says; "I did not intend to hit it quite so hard; but it is of no consequence." Stepping to the table, he places the egg, *with the cracked end downwards*, in the prepared egg-cup, using just sufficient pressure to force the egg well down upon the ring, the projecting portion of which is thereby forced into the egg. The egg being already cracked, a very slight pressure is sufficient. Bringing forward the egg in the cup, the hook already mentioned, and a table-napkin, he taps the top of the egg smartly with his wand, so as to crack it, and offering the hook to the owner of the ring, requests her to see whether her property is not in the egg. The ring is immediately fished out, and being wiped upon the napkin, is recognized as that which was borrowed. The apparatus in which it was originally placed is, on being examined, found empty.



TO PASS A RING FROM THE ONE HAND TO EITHER FINGER  
OF THE OTHER HAND.

This is a very old and simple trick, but it has puzzled many, and comes in appropriately in this place, as affording another illustration of the use of the "flying ring." The only additional preparation consists of a little hook, such as is used to fasten ladies' dresses, sewn to the trousers of the performer just level with the fingers of his right hand when hanging by his side, but a little behind the thigh, so as to be covered by the coat-tail. Borrowing a wedding-ring, the performer receives it in his right hand, immediately transferring it in appearance (as in the last trick) to his left hand. Showing in place of it the flying ring, which is already in his left hand, he drops the right hand to his side, and slips the borrowed ring on the little hook. Then remarking, "You all see this ring, which I have just borrowed. I will make it invisibly pass to my right hand, and on to whichever finger of that hand you may please to select." Here he waves his right hand with an indicative gesture, thus indirectly showing that he has nothing therein, and again lets the hand fall carelessly by his side. As soon as the finger is chosen, he slips the borrowed ring upon the end of that particular finger, immediately closing the hand so as to conceal it, and holds out the hand at arm's length in front of him. Then saying, "One, two, three! Pass!" he releases the flying ring, and, opening both hands, shows that the left is empty, and that the borrowed ring has passed to the selected finger on the right hand.

The hook may, if preferred, be dispensed with, the ring being simply dropped into the *pochette* on the right side, and again taken from thence when required.

TO INDICATE ON THE DIAL OF A WATCH THE HOUR SECRETLY  
THOUGHT OF BY ANY OF THE COMPANY.

The performer, taking a watch in the one hand, and a pencil in the other, proposes to give a specimen of his powers of divination. For this purpose he requests any one present to write down, or, if preferred, merely to think of, any hour he pleases. This having been done, the performer, without asking any questions, proceeds to tap with the pencil different hours on the dial of the watch, requesting the person who has thought of the hour to mentally count the taps, *beginning from the number of the hour he thought of.* (Thus, if the hour he thought of were "nine," he must count the first tap as "ten," the second as "eleven," and so on.) When, according to this mode of counting, he reaches the number "twenty," he is to say "Stop," when the pencil of the performer will be found

resting precisely upon that hour of the dial which he thought of.

This capital little trick depends upon a simple arithmetical principle ; but the secret is so well disguised that it is very rarely discovered. All that the performer has to do is to count in his own mind the taps that he gives, calling the first "one," the second "two," and so on. The first seven taps may be given upon any figures of the dial indifferently; indeed, they might equally well be given on the back of the watch, or anywhere else, without prejudice to the ultimate result. But the eighth tap must be given invariably on the figure "twelve" of the dial, and thenceforward the pencil must travel through the figures *seriatim*, but in reverse order, "eleven," "ten," "nine," and so on. By following this process it will be found at the tap which, counting from the number the spectator thought of, will make twenty, the pencil will have traveled back to that very number. A few illustrations will make this clear. Let us suppose, for instance, that the hour the spectator thought of was twelve. In this case he will count the first tap of the pencil as thirteen, the second as fourteen, and so on. The eighth tap in this case will complete the twenty, and the reader will remember that, according to the directions we have given, he is at the eighth tap always to let his pencil fall on the number twelve ; so that when the spectator, having mentally reaches the number twenty, cries, "Stop," the pencil will be pointing to that number. Suppose, again, the number thought of was "eleven." Here the first tap will be counted as "twelve," and the ninth (at which, according to the rule, the pencil will be resting on eleven) will make the twenty. Taking again the smallest number that can be thought of, "one," here the first tap will be counted by the spectator as "two," and the "eighth," at which the pencil reaches twelve, will count as "nine." Henceforth the pencil will travel regularly backward round the dial, and at the nineteenth tap (completing the twenty, as counted by the spectator) will have just reached the figure "one."

The arithmetical reason for this curious result, though simple enough in itself, is somewhat difficult to explain on paper, and we shall therefore leave it as an exercise for the ingenuity of our readers.

#### THE "HEADS AND TAILS" TRICKS.

This is a pretty little trick, of an unpretending nature, but of very good effect, especially if introduced in a casual and apparently *extempore* manner. The performer borrows, or produces from his own pocket, four penny-pieces. Placing them

upon the table, he requests some one to make a pile of them, all one way, say "tail" upwards. He next requests the same or other person to turn over the pile so made, without disturbing the relative position of the coins, and announces with an air of supernatural knowledge that they will now be found "head" upwards. This appears so ridiculously obvious, that the audience naturally observe (with more or less straightforwardness of expression) that "any fool could tell that." "Pardon me," says the performer, "it is not quite such a simple matter as you think. I very much doubt whether any of you could do as much. I will place the coins again; watch me as closely as you please. I will place them as before—Tail, tail, tail, tail. Is that fairly done? Now I will turn them over." He does so, letting the tips of his fingers rest upon them. "What are they now?" A general chorus replies, "All heads, of course!" But on examination it is found that only three are "heads," and one "tail." Again he arranges them, placing them this time alternately—head, tail, head, tail. He turns them over. The natural order (beginning from below) would again be head, tail, head tail; but they are found to be head, tail, tail, tail. Again he places them, tail, tail, tail, head. When turned over they should be tail, head, head, head, but are found to be tail, head, alternately.

The secret lies in the use of a prepared penny, consisting of similar halves (in the case above described two "tails") soldered together, so as to be "tail" on either side. This the performer palms in his right hand. After first going through the operation with the genuine coins, as above, he picks them up with his left hand, and apparently transferring them to the right, really transfers three of them only. He then performs the trick with these and the prepared coin, when the apparently miraculous result above described becomes a matter of course.

It is best not to repeat this trick too often, and a little practice is necessary in order to be able to return the three genuine coins neatly to the left hand (in which the fourth borrowed coins must be retained throughout the trick), at the same time secretly retaining your own. It is a frequent occurrence for one or other of the company, imagining that the seeming wonder is, in some unexplained way, a result of some natural principle, to request to be allowed to try for himself. It is obvious that, under such circumstances, it would not do to hand him the prepared coin, and hence the necessity for some quick and natural method of again getting the four genuine coins together.

The trick may be brought to an effective conclusion as follows: After you have got rid of the double-faced penny, you may may continue, "Perhaps it is a little too complicated for

you with four coins ; suppose we try it with one only, and I won't even turn it over." Placing one of the genuine pence on the middle of the right palm, which you hold out horizontally before you, you draw special attention to the fact that the coin is (say) "tail" upwards. Quickly covering it with the other hand, you say, "What is it now?" "Tail," is the reply. "Wrong again !" you say, and, lifting up the hand, show that the coin has this time vanished altogether. This mysterious disappearance is effected as follows : When you apparently cover the coin with the left hand, you bring the hands together with a quick lateral motion as though sliding the one across the other. This shoots the coin from the palm down the opposite sleeve, the motion being so quick that the keenest eye cannot detect it. This little sleight is by no means difficult, and is well worthy of acquirement, as it may be introduced with equal effect in many tricks.

A HALF DOLLAR BEING SPUN UPON THE TABLE, TO TELL BLIND-FOLDED WHETHER IT FALLS HEAD OR TAIL UPWARDS.

You borrow a half dollar, and spin it, or invite some other person to spin it on the table (which must be without a cloth). You allow it to spin itself out, and immediately announce, without seeing it, whether it has fallen head or tail upwards. This may be repeated any number of times with the same result, though you may be blindfolded, and placed at the further end of the apartment.

The secret lies in the use of a half dollar of your own, on one face of which (say on the "tail" side) you have cut at the extreme edge a little notch, thereby causing a minute point or tooth of metal to project from that side of the coin. If a coin so prepared be spun on the table, and should chance to go down with the notched side upwards, it will run down like an ordinary coin, with a long continuous "whirr," the sound growing fainter and fainter till it finally ceases ; but if it should run down with the notched side downwards, the friction of the point against the table will reduce this final whirr to half its ordinary length, and the coin will finally go down with a sort of "flop." The difference of sound is not sufficiently marked to attract the notice of the spectators, but is perfectly distinguishable by an attentive ear. If, therefore, you have notched the coin on the "tail" side, and it runs down slowly, you will cry "tail ;" if quickly, "head."

If you professedly use a borrowed half dollar, you must adroitly change it for your own, under pretence of showing how to spin it, or the like.

You should not allow your audience to imagine that you are guided by the sound of the coin, as if once they have the clue,



they will easily learn to distinguish the two sounds. They are not, however, likely to discover the secret of the notch, and if any one professes to have found out the trick, you may, by again substituting an unprepared half dollar, safely challenge him to perform it.

SEVERAL PERSONS HAVING EACH DRAWN TWO CARDS, WHICH HAVE BEEN RETURNED AND SHUFFLED, TO MAKE EACH COUPLE APPEAR IN SUCCESSION, ONE AT THE TOP AND THE OTHER AT THE BOTTOM OF THE PACK.

This capital trick was also a great favorite with Comto, who christened it, for reasons best known to himself, by the poetical name of the "The Ladies' Looking-glass."

The cards having been freely shuffled, you invite a person to draw two cards, allowing him free choice. Opening the pack in the middle, you ask him to place his cards together in the opening. You bring them to the top by the pass, make the first of the false shuffles, and conclude by leaving them on the top. Offer the cards to a second person to draw a couple, but in opening the cards for him to return them, make the pass, so that they may be placed upon the pair already drawn, which are thereby brought to the middle of the pack. Again make the pass, so as to bring all four to the top. Make another false shuffle, leaving those four on the top, and offer the cards to a fourth person, each time repeating the process. Make the false shuffle for the last time, so as to leave all the drawn cards in a body on the top of the pack, with one indifferent card above them. The audience believe that they are thoroughly dispersed, and your first care must be to strengthen that impression. If you are expert in card-palming, you may palm the nine cards, and give the pack to be shuffled by one of the spectators; but this is not absolutely necessary, and there is some risk of the company noticing the absence of part of the pack. You remark, "You have all seen the cards placed in different parts of the pack, and the whole have been since thoroughly shuffled. The drawn cards are therefore at this moment scattered in different parts of the pack. I can assure you that I do not myself know what the cards are" (this is the only item of *fact* in the whole sentence); "but yet, by a very slight, simple movement, I shall make them appear, in couples as they were drawn, at the top and bottom of the pack." Then, showing the bottom card, you ask, "Is this anybody's card?" The reply is in the negative. You next show the top card, and make the same inquiry. While you do so, you slip the little finger under the next card, and as you replace the card you have just shown, make the pass, thus bringing both cards to the bottom of the pack. Meanwhile, you ask the *last* person

who drew what his cards were. When he names them, you "ruffle" the cards, and show him first the bottom and then the top card, which will be the two he drew. While exhibiting the top card, which will be the two he drew. While exhibiting the top card, take the opportunity to slip the little finger of the left hand immediately under the card next below it, and as you replace the top one makes the pass at that point. You now have the third couple placed top and bottom. Make the drawer name them, raffle the cards, and, and show them as before, again making the pass to bring the card just shown at top, with that next following, to the bottom of the pack, which will enable you to exhibit the second couple in like manner. These directions sound a little complicated, but if followed with the cards will be found simple enough.

TO CHANGE THE FOUR ACES, HELD TIGHTLY BY A PERSON, INTO  
FOUR INDIFFERENT CARDS.

This is a most brilliant trick, and puzzles even adepts in card-conjuring. In combination with the "Shower of Aces," which next follows, it was one of the principal facts of the Elder Conus, and subsequently of the celebrated Comte.

The trick is performed as follows: You begin by announcing that you require the assistance of some gentleman who never believes anything that he is told. The audience generally take this as a joke, but for the purpose of this trick it is really rather an advantage to have the assistance of a person who will take nothing for granted, and will be satisfied with nothing short of a clear demonstration of any fact which you desire him to concede. Some little fun may be made in the selection, but a volunteer having at last been approved of, you request him to step forward to your table. Selecting from the pack the four aces, you ask him to say aloud what cards those are, at the same time holding them up that all may see them. Then laying the aces face upwards on the table, you hand him the remainder of the cards, and ask him to ascertain and state to the company, whether there is any peculiarity about the cards, and whether, in particular, there are any other aces in the pack. His reply is in the negative. You then ask whether any other person would like to examine the pack. All being satisfied, you take the pack, face downwards, in your left hand, and picking up the four aces with the right, place them on the top, at the same moment slightly shuffling the cards. Then taking the aces one by one (without showing them) you place them face downwards on the table. Addressing the person assisting you, you say, "I place these four aces on the table. You admit that they are the four aces." Your victim, not having seen the faces of the cards since they were

replaced on the pack, and having noticed the slight sound produced by your ruffling the cards, will, in all probability, say that he does not admit anything of the sort. "Why," you reply, "you have only just seen them; but I'll show them to you again, if you like." Turning them face upwards, you show that the four cards really are the aces, and again replaces them on the pack, ruffle the cards, and deal out the four aces face downwrrds as before. You again ask your assistant whether he is certain this time that the four cards on the table are the aces. He may possibly be still incredulous, but if he professes himself satisfied, you ask him what he will bet that these cards are really the aces, and that you have not conjured them away already. He will naturally be afraid to bet, and you remark, "Ah, I could tell by the expression of your countenance that you were not quite satisfied. I'm afraid you are sadly wanting in frith, but as I can't perform the trick, for the sake of my own reputation, until you are thoroughly convinced, I will show you the cards once more." This you do, and again replace them on the pack, but before doing so, slip the little finger of the left hand under the top card of the pack. Again take off the aces with the finger and thumb of the right hand, carrying with them at the same time this top card. Then with a careless gesture of the right hand toward the audience, so as to show them the face of the undermost card (the one you have just added), you continue, "I really can't imagine what makes you so incredulous. Here are the aces" (you replace the five cards on the pack)—"I take them one by one, so, and place them on the table. Surely there is no possibility of sleight-of-hand here. Are you all satisfied that these are really the aces *now*?" The audience having noted, as you intended them to do, that the fifth or bottom card was not an ace, naturally conclude that other cards have been by some means substituted for the aces, and when you ask the question for the last time, you are met by a general shout of "No!" You say, with an injured expression, "Really, ladies and gentlemen, if you are all such unbelievers, I may as well retire at once. I should hope that, at least, you will have the grace to apologize for your unfounded suspicions." Then turning to the person assisting you, you continue, "Sir, as every act of mine appears to be an object of suspicion, perhaps *you* will kindly show the company that those are the aces, and replace them yourself on the top of the pack."

This he does. But during the course of the above little discussion, you have taken the opportunity to count off, and palm in your right hand, the five top cards of the pack. It is hardly necessary to observe that while doing this, you must scrupulously refrain from looking at your hands. The mode

of counting is to push forward the cards one by one with the thumb, and to check them with the third finger, of the left hand. A very little practice will enable you to count off any number of cards by feel, in this manner, with the greatest ease. When the aces are replaced on the top of the pack, you transfer the pack from the left to the right hand, thus bringing the palmed cards above them, then placing the whole pack on the table, face downwards, inquire, "Will you be good enough to tell me where the aces are *now*?" The answer is generally very confident, "On the top of the pack." Without taking the pack in your hand, you take off, one by one, the four top cards, and lay them face downwards on the table, as before; then taking up the fifth card and exhibiting it to the company, observe, "To see there are no more aces left, but if you like you can look through the pack." So saying, you take up the cards, and run them rapidly over with their faces towards the spectators, taking care, however, not to expose either of the five at the top, four of which are the genuine aces. Then addressing your assistant, you say, "The company being at last satisfied, perhaps you will be good enough to place your hand on those four cards, and hold them as tightly as possible." Then, holding the pack in the left hand, you take between the first finger and thumb of the right hand the top card of the pack, being the only one left of the five you palmed and placed over the aces, and say, "Now I am going to take four indifferent card one after the other, and exchange them for the four aces in this gentleman's hand. Observe the simplicity of the process. I take the card that first comes to hand" (here you show the face of the card you hold, which we will suppose to be the seven of diamonds), "I don't return it to the pack, even for a moment, but merely touch the hand with it, and it becomes the ace of (say) spades" (which you show it to be). At the words "return it to the pack," you move the card with what is taken to be merely an indicative gesture, towards the pack, and at the same instant "change" it by the third method for the top card of the pack, which is one of the aces.

You now have the seven of diamonds at the top of the pack, with the remaining three aces immediately following it. You must not show this seven of diamonds a second time, and it is therefore necessary to get it out of the way. The neatest way of doing this is as follows:—You remark, "To show you that I take the cards just as they come, I will give them a shuffle," which you do as indicated for the *first* of the "false shuffles," subject to the modification following. Pass into the right hand first top card (the seven of diamonds) alone, and upon this card pass the next three, which are three aces, then the rest of the cards indifferently. When all the cards are thus passed into the right hand, shuffle them again anyhow, but take care



to conclude by bringing the four lowest cards to the top ; you will now have the three aces uppermost, and the seven of diamonds in the fourth place. Taking off the top card, and drawing it sharply over the hand of the person assisting, you show that it also is an ace, and in like manner with the next card, making, if you choose, a false shuffle between. After the third ace has been shown, make a false shuffle, and finally leave at the top the last ace, with one card above it. This may be effected by bringing up from the bottom in concluding the shuffle the two bottom cards, instead of the last only. Taking the card between the thumb and first finger of the right hand, and showing it with apparent carelessness, so as to give the company the opportunity of remarking that it is not an ace, you replace it on the pack for an instant, saying, "We have had three aces, I think. Which is that is wanting?" Here you glance down at the aces on the table. "Oh! the ace of diamonds. Then the card that I hold must change to the ace of diamonds." You have meanwhile effected the change, and turning up the card you hold, you show that it is the ace of diamonds.

You may, if you please, use the first instead of the third method of making the "change" in performing this trick, but the first method demands a higher degree of dexterity to make it equally deceptive ; and the movement used in the third method has in this instance the advantage of appearing to be the natural accompaniment of the words of the performer.

A CARD HAVING BEEN THOUGHT OF, TO MAKE SUCH CARD VANISH FROM THE PACK, AND BE DISCOVERED WHEREVER THE PERFORMER PLEASES.

This trick should be performed with twenty cards only. You deal the cards, face upwards, in three packs, requesting one of the company to note a card, and to remember which heap it is. When you have dealt the three heaps, you inquire in which heap the chosen card is, and place the other two heaps, face upwards as they lie, upon that heap, then turn over the cards, and deal again in like manner. You again inquire which heap the chosen card is now in, place that heap undermost as before, and deal again for the third time, when the card thought of will be the first card dealt of one or other of the three heaps. You have, therefore, only to bear in mind the first card of each heap to know, when the proper heap is pointed out, what the card is. You do not, however, disclose your knowledge, but gather up the cards as before, with the designated heap undermost ; when the cards are turned over, the heap naturally becomes uppermost, and the chosen card, being the first card of that heap, is now on the top card of the

pack. You palm this card, and hand the remaining cards to be shuffled. Having now gained not only the knowledge, but the actual possession, of the chosen card, you can finish the trick in a variety of ways. You may, when the pack is returned replace the card on the top, and giving the pack, face upwards, to a person to hold, strike out of his hand all but the chosen card, or you may, if you prefer it, name the chosen card, and announce that it will now leave the pack, and fly into a person's pocket, or any other place you choose to name, where, it being already in your hand, you can very easily find it. A very effective finish is produced by taking haphazard any card from the pack, and announcing that to be the chosen card, and on being told that it is the card, apologizing for your mistake, and forthwith "changing" it by the fifth or some other method to the right one. Some fun may also be created as follow:—You name, in the first instance, a wrong card—say, the seven of hearts. On being told that that was not the card thought of, you affect surprise, and inquire what the card thought of was. You are told, let us say, the king of hearts. "Ah," you remark, "that settles it; I felt sure you were mistaken. You could not possibly have seen the king of hearts, for you have been sitting on that card all the evening. Will you oblige me by standing up a moment, and, on the request being complied with, you apparently take the card (which you have already palmed) from off the chair on which the person has been sitting. The more shrewd of the company may conjecture that you intentionally named the wrong card in order to heighten the effect of the trick; but a fair proportion will always be found to credit your assertion, and will believe that the victim had really, by some glamour on your part, been induced to imagine he saw a card which he was actually sitting on.

This trick is frequently performed with the whole thirty-two cards to the piquet pack. The process and result are the same, save that the card thought of must be one of the twenty-seven cards first dealt. The chances are greatly against one of the last five cards being the card thought of, but in such an event the trick would break down, as it would in that case require four deals instead of three to bring the chosen card to the top of the pack.

It is a good plan to deal the five surplus cards in a row by themselves, and after each deal, turn up one of them, and gravely study it, as if these cards were in some way connected with the trick.

## THE BOTTLE IMPS.

These are miniature black bottles, about two inches in height, with rounded bottoms, and so weighted that, like "tumbler" dolls, they rise of their own accord to the perpendicular, and will not rest in any other position. The proprietor, however, has a charm by which he is able to conquer their obstinate uprightness. For him, and for him only, they will consent to be laid down, and even to stand at an angle of 45 degrees, though they again rebel if any other person attempts to make them do the same.

The little bottles are made of *papier mache*, or some other very light material, varnished black, the bottom of each being a half bullet, spherical side downwards. The centre of gravity is therefore at the bottom of the bottle, which is thus compelled always to stand upright. The performer, however, is provided with one or two little pieces of iron wire, of such a size and length as just to slip easily into the bottle. One of these being held concealed between the finger and thumb, it is very easy matter, in picking up the bottle, to slip it in, and this slight additional weight neutralizing the effect of the half bullet at the foot, causes the bottle to lie still in any position. Having shown that the bottle is obedient to the word of command, the performer again picks it up with the neck between the first and second fingers and then, carelessly turning it bottom upward, and thus allowing the bit of wire to slip again into the palm of his hand, when he is able to again tender the bottle for experiment. Partaking of the nature of puzzle as well as a conjuring trick, this little toy has amused thousands, and if neatly manipulated, may be repeatedly exhibited, even before the same spectators, with little fear of detection.



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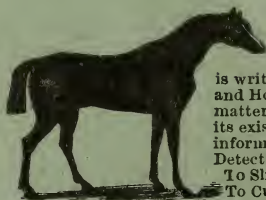
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